

THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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Written for THE INLAND PRINTER.

WILLIAM MORRIS AND THE KELMSCOTT PRESS.

NO. I.—BY W. I. WAY.

WHEN Mr. Kegan. Paul, the veteran publisher and bibliophile, wrote his essay for the *Fortnightly Review*, in 1883, on the "Production and Life of Books," he could hardly have foreseen that some of his remarks should bear fruit almost within the decade. "There could scarcely be a better thing for the artistic future of books," said Mr. Paul, "than that which might be done by some master of decorative art, like Mr. William Morris, and some great firm of typefounders in conjunction, would they design and produce some new types for our choicer printed books." In January, 1891, Mr. William Morris set up his Kelmscott Press at Hammersmith, and in April of the same year he issued his first book, the "Glittering Plain," printed from type designed by him, and on a fine handmade paper which is said to have been made at his own mill. So Mr. Morris is the author of the book, of the type and paper, and it is claimed that he did the composition and presswork with his own hand, if he did not actually make the vellum in which the book is bound.

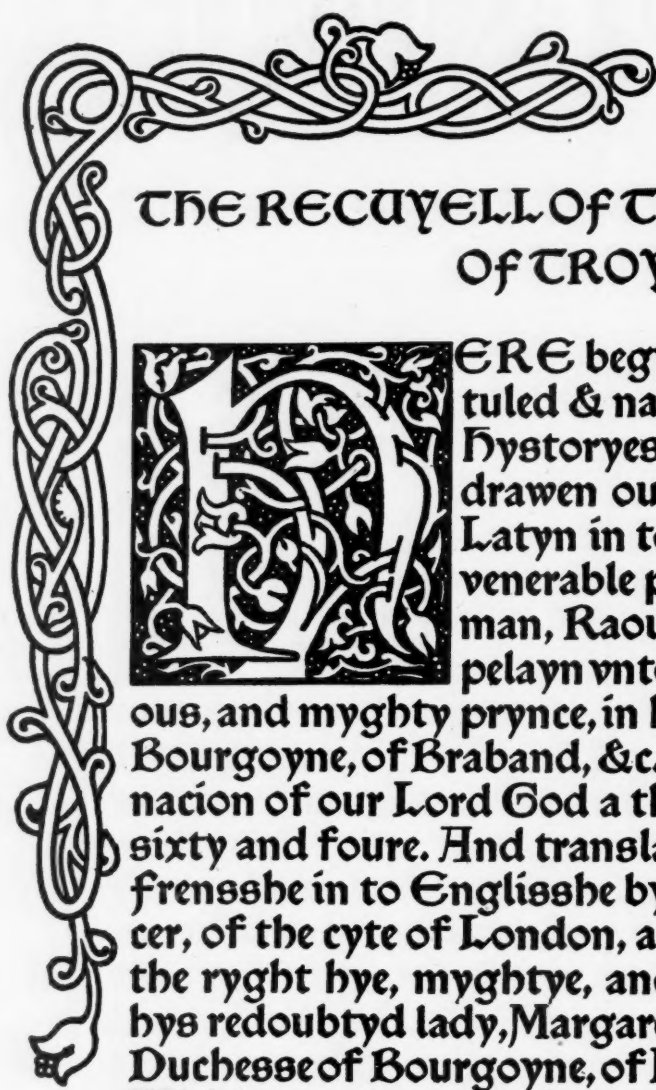
"I wanted to print some nice books," says Mr. Morris in a late interview. "Also I wanted to amuse myself." But Mr. Morris need not have added, among other unpleasant things, "as for American printing, it is quite abominable." To this, and to some other remarks made by the printer-in-chief to the British nation, we shall recur later.

About a dozen of the Kelmscott books have now been printed, and specimens of the types employed, with the colophon, are shown in our illustration. The "Golden type" was fashioned by Mr. Morris after the beautiful roman type designed and used by Nicholas Jensen, the famous Venetian printer, in 1470; while the gothic or semi-gothic "Troye" and "Chaucer" types are fashioned in emulation of the fonts used by the early printers of Mentz and Augsburg. The aim of Mr. Morris in producing these types has been to combine with the strength and

beauty of the early fonts a greater simplicity and clearness. That he has succeeded, especially in the "Golden" type, there seems to be no doubt in the minds of his severest critics. To the novice, this Golden type appears to be an affectation, but its superiority to the types in general use today—which, as our foremost printer, Mr. Theodore L. De Vinne, is forced to admit, while painfully correct and precise in form, are difficult to read and present all the weaknesses of an overwrought delicacy—cannot be questioned. The "Troye," or semi-gothic type, of which we give a specimen page, while very much simpler than the early fonts, is still difficult to read and rather dazzling to the eye.

For the border and initial designs Mr. Morris is less indebted to his predecessors, perhaps, than for his types. Foliated or floriated designs had been used late in the fifteenth century, but we know of none so decorative and artistic as those designed and used by Mr. Morris. It is claimed by some of his critics, and with no little justice, that these initials and borders are not always used appropriately, as the same designs appear in books of very different character. Being but a poor socialist only, in an anti-monopolist sense, we have not had access to all Mr. Morris's books, but in those examined there does seem to be too little variety, both in the matter of initials and borders. It is rather monotonous, too, to find the same initials facing each other on opposite pages; nay, more, we find quite often two like initials on the same page. We admire the initial and title designs in the "Love Lyrics and Songs of Proteus," but are surprised to find an artist like Mr. Morris using the same designs in a book on Gothic Architecture.

Two tracts appear in the volume entitled "A Dream of John Ball," and here we find two border designs used and a frontispiece by Burne Jones, which together give a very pleasing variety. In this book there is also a greater variety in the matter of initials. Here, too, and in the "Shakespeare's Poems" there is a modest and effective display of rubrication which, in the "Proteus" and "Poems by the Way," is



THE RECUELL OF THE HISTORIES OF TROYE.

HERE begynneth the volume intituled & named the Recuyell of the Hystories of Troye, composed & drawen oute of dyuerce bookes of Latyn in to frensshe by the ryght venerable persone and worshipful man, Raoul le feure, preest & chapelayn vnto the ryght noble, glorious, and myghty prynce, in his tyme, Phelip, duc of Bourgoyne, of Braband, &c., in the yere of the Incarnation of our Lord God a thousand foure honderd sixty and foure. And translated and drawen out of frensshe in to Englysshe by Willyam Caxton, mercer, of the cyte of London, at the comaundement of the ryght hye, myghtye, and vertuouse pryncesse, hys redoubtyd lady, Margarete, by the grace of God Duchesse of Bourgoyne, of Lotryk, of Braband, &c. Whiche sayd translacion and werke was begonne in Brugis, in the Countee of flaundres, the fyrst day of Marche, the yere of the Incarnation of our sayde Lord God a thousand foure honderd sixty & eyghte, and ended and fynysshyd in the holy cyte of Colen the xix day of Septembre, the yere of our sayd Lord God a thousand foure honderd sixty and enleuen.

And on that other side of this leef foloweth the prologe.

excessive and inharmonious. Mr. Morris has found a ready market for his books, which, though published in exceedingly limited editions, and at prices as extravagant as is his theory of socialism, are evidently not intended for the proletariat whom he pretends to love, but for the capitalist whom he hates. But he has been imprudent enough to pass some very severe strictures on the work of others, especially on American printing, and in doing so has excited some very severe criticisms, both at home and in America. These criticisms are directed not so much

NOTE. This is the Golden type.
This is the Troy type.
This is the Chaucer type.



against his types as against his presswork, which is all done by hand, and therefore, in his judgment, far superior to any steam presswork. In this view he is in sympathy with the old-time pressmen, who objected to the use of rollers—they thought nothing could equal the time-honored sheepskin balls. It is urged against him that his presswork is slovenly and uneven; that the pages of his books do not balance; and that in these respects the work done by the steam presses of the Constables is far superior to his. It is also charged that the paper he uses is too thin, and that the type shows through the sheets. This may be the case with some of the Kelmscott books, but it is not true of the "John Ball," "Shakespeare's Poems" and "Biblia Innocentium." In these books, however, the registering is occasionally defective, and the paper chosen for at least one copy of the "John Ball" is of uneven weight. But the thinner sheets are still sufficiently opaque to prevent the type showing through. In the "John Ball" and "Shakespeare's Poems" there is also a very careful adjustment of the rubrication, and the lines are quite evenly balanced throughout the books. If a criticism of these and others were to be made, it should be that the borders used in the titles of the smaller books are too heavy and allow too little margin.

(To be continued.)

BUSINESS MEN'S VIEWS OF THE TYPEFOUNDRY QUESTION.

IN the February issue, THE INLAND PRINTER contained its first editorial utterance in regard to the interesting question of the typefounders' consolidation. This editorial neither assailed nor defended either party to the fight now in progress, but took the ground that so far neither party had furnished occasion for assault. In general the article met with approval, but a few interested parties seemed dissatisfied because we did not make war on the new company, just as many others did, without regard to their acts or their professed purposes, and accused THE INLAND PRINTER of "patting the type combine on the back" when we refrained from denouncing. We did then, and do now take the position that THE INLAND PRINTER cannot afford to pass hasty judgment on any question that is of importance to the printing fraternity, for the simple reason that its judgment is valued by the responsible business element in the trade.

With the view of ascertaining, both for our own benefit and that of the thousands of readers of this journal, the sentiment of the large and responsible printing houses toward the American Typefounders' Company, a representative of THE INLAND PRINTER was sent out to interview the representative printers of that class in Chicago. The result, given below, is peculiarly gratifying to us because it fully justifies two propositions that pervaded our editorial of February: 1, That there was great opportunity for good to the printer within the hands of the new company; 2, that so far the indications are that it is their purpose to utilize these opportunities.

The interviews below are the voluntary expressions from nearly all the large printers in Chicago. Those whose names do not appear simply declared that they took no interest in the matter and had no opinion to express. The whole may be regarded as a fair representation of the sentiment of the business men of our trade toward the American Typefounders' Company, and the condition of the type trade in general, and indorses the position of THE INLAND PRINTER.

"What do I think of the type trust?" said Mr. Donnelly. "I do not think of it as a trust at all, because a trust raises prices, whereas the American Typefounders' Company has reduced them. I think it is a blessing to the printers. Within the past month I have placed, I think, the largest order for body type ever given by any printing office in this city, and I was enabled to get the type faces of four different foundries, with perfect uniformity of body, which I do not believe could have been done under any other conditions, and which was certainly a great convenience. Another thing, they have reduced the price of type to a basis where there is no chance for uncertainty as to the value of my plant. Why, under the old order of things, when we were getting one discount today from one foundry and another the next from another foundry, it was utterly impossible for a printer to inventory his office in a way to tell 'where he was at.' There are several other advantages that suggest themselves. For instance, there will be a stop put to the multiplying of job faces, gothics, antiques, etc., very nearly alike, by different foundries. In order to keep up with the times we had to buy most of these, and the result has been

the accumulation of great numbers of fonts much alike in face but unlike in line and set. Every printer knows what a nuisance this is. There will be a great saving here, in other ways besides the money wasted. Then I find that I can get 'sorts' of type cast by any of the foundries in the company by just sending across the street, and at once. Think of the great annoyance saved in this one particular. I can say emphatically, so far as my experience goes, that the combination of these foundries is a decided advantage, and I have hailed it with a great deal of satisfaction. Moreover, I think the business is in the hands of men who will not continually be starting new men in the printing business who have no qualifications, just for the sake of selling them an outfit. This class of printers do not help the trade any, as anyone who has ever come into competition with them knows."

Andrew McNally, of the Rand-McNally Company, said: "I presume the combination was formed not for the purpose of reducing prices, but rather to advance them. That is what combinations are usually formed for. What effect it may have on the printing trade will depend upon the manner in which the syndicate shall conduct its business. If they should abolish the system of unlimited credit, which I understand has been given to new printing concerns, and charge a fair uniform price for material, I don't see how the combination can materially injure the printing trade; although I think for the advantage of the printer it will be well to have the typefoundries outside the syndicate remain outside."

W. B. Conkey said: "We have not been affected in any way by the consolidation of the typefoundries. I have not given the matter much thought, but it seems to me it cannot fail of being a great benefit to printers. Now, I bought up four large printing houses some time ago and added them to my own. Since then I have been doing the work of all these offices under one management and at a great saving of expense both to myself and my customers. It seems to me that this is a fair illustration of what may be done by the American Typefounders' Company. They will certainly save a great deal in producing material, and I infer from the recent reduction in prices that the printers will profit by that saving. I look upon it as a good thing for the trade, and have no fears that the company intends any oppressive measures."

C. H. Blakely, of Blakely & Rogers, said: "So far as we are concerned I cannot say that we have felt the influence of the consolidation much as yet. Wouldn't know there was one in existence if we hadn't read about it. Our orders are filled just as promptly as formerly and at just as low prices—perhaps a little lower. As for the convenience of getting the material of various foundries at uniform prices and at one house, I can say most emphatically that it will prove a great convenience. We had some annoying experiences in that line, especially as regards the type made by eastern foundries, before the trust was formed. I speak of the new company as the 'trust,' though we do not regard it as a trust by any means. We have no reason to fear that it will monopolize the type product, and become oppressive to the trade."

Mr. P. F. Pettibone said: "I do not regard the American Typefounders' Company as a trust. On the contrary, I have considered it a perfectly legitimate concern. I believe these founders have done a good thing in organizing in a way to save money to themselves and the trade, and I presume they will do so. I have not examined the new price list personally; have heard it criticised some. I have great confidence in anything that Mr. Marder, western manager of the company, does, and have no doubt the new arrangement will prove a benefit to us all."

Mr. Martin, of the firm of Knight & Leonard, said: "This cry of 'trust' is all bosh. Competition in this country is so great that when prices become oppressive the remedy is always at hand. Those things right themselves, usually. The price of type has very little effect on us, though the cutting of prices to a very low figure would be injurious. It would be a good

thing for the trade generally if prices were placed at a reasonably high figure and kept there. It would have the effect of keeping out a lot of small concerns, though not affecting us particularly, because we have reached a point where we do not have to make competitive prices to get business."

Henry O. Shepard said: "No; I do not regard the American Typefounders' Company as a trust. They have not exhibited any of the obnoxious traits or applied any of the oppressive measures characteristic of trusts, and the word 'trust' cannot be used in speaking of them. I regard the formation of this company as one of the best things that has ever happened for the printing trade. The reduction of the price of type to something near its real value is a reform which business men in the trade should, and will, feel grateful for. The unsteady discounts that have heretofore prevailed have always been an element of uncertainty in the business and it has never been possible for printers to know the value of their plants. If the price of type has now been fixed, as I believe it has, where these varying discounts are no longer possible, and if it can be maintained, values will be established as they never have been before. It will prove to be a good thing. I have great confidence in the American Typefounders' Company and believe they will set about rectifying this and other existing evils. They should have the confidence and encouragement of the trade generally. They are good and practical business men and would not abuse such confidence. This talk about 'trust' is all nonsense. I am down on trusts myself, but I am able to distinguish between a grinding monopoly and a company organized on sound and economic business principles, for the good of all concerned, from producer to consumer."

John Anderson & Co.: "We have not paid much attention to the matter, and do not think it will affect us particularly. We have bought considerable type of late, but have not found prices much reduced. We are not worrying about the syndicate becoming an oppressive monopoly, and do not think it is the purpose of the new company to oppress anybody."

W. P. Dunn, of W. P. Dunn & Co., was asked what influence, if any, the formation of the American Typefounders' Company had had on the business of his firm, and replied: "I do not know that we have felt its influence much as yet. Prices may have been lowered a little, but aside from that I do not know that it has made any difference to us, one way or the other. Of course, it is a great convenience to be able to buy the material of so many foundries at one house, and to have uniform bodies. One great benefit that all printers who run their business on business principles will appreciate is the reduction of list prices on type to a low and uniform standard and the doing away of fluctuating discounts. If that is maintained a man can tell something about the value of his office. Another thing of great value to the trade, I believe, will be the keeping out of a lot of small concerns which ruin the trade. Heretofore the founders were so anxious to sell that anybody with a hundred dollars in his pocket could start an office and somehow get credit. This is the class of printers who invariably cut prices for the sake of getting trade, and I believe we will have fewer of them under the new order of things. I don't think there is any danger of the combine becoming an oppressive monopoly. The other foundries will go on doing business, I suppose, and that will prevent monopoly even if the big company were disposed to create it. On the whole I am inclined to think it will prove to be a good thing."

Mr. Blakely, of the Blakely Printing Company, said: "I do not see that the 'trust' has accomplished much of anything. I cannot buy type any cheaper than I could before. On the other hand, I think if they could get hold of the other foundries they would send prices up, just as I would do if I had control of all the printing offices. But I think the other foundries are strong enough to hold out, and so if there is any cutting of prices, as I presume there will be, the trade will get the benefit."

Mr. Pitkin, of Rogers, Pitkin & Hall said: "We do not regard the American Typefounders' Company as a trust. We believe it is a business arrangement which will result in an all-around benefit to the printer, the typefounder and the trade generally, perhaps more to the printer. The fixing of prices of type at a basis near its actual value I regard as a great benefit. The uncertainty of values when prices are subject to frequent fluctuations always introduces an element of uncertainty into any business which they affect. I find it a great convenience also to be able to get the material of other foundries at the house we patronize, at uniform prices. We have not done any worrying over the new company monopolizing the type product, or of their becoming oppressive. As I said, I believe they will prove a benefit to the trade."

S. D. Childs & Co. said: "We have no grievance against the American Typefounders' Company. We have been able to buy type a good deal cheaper than before and have been taking advantage of it. We are of the opinion that it will be an economical arrangement both for printers and typefounders. It certainly can if run in a fair and square way. The Standard Oil Company is one of the biggest trusts in existence, yet you can buy oil cheaper of them than of anybody else. We have not given the matter much thought, have not been worrying about what its outcome may be, and in fact have paid no attention to it whatever, except to lay in a stock of type just after the price had been cut."

Mr. Pettibone, of Pettibone, Wells & Co., said: "I have not given the matter much thought, and don't know as I have any opinion to express. I don't know whether the new company is a trust or not. I understand they have made a reduction in prices, but have not personally examined their new price list. We have no occasion for alarm lest they obtain control of the type product. All the foundries are not in the trust, and we do not have to buy of them unless we want to. As I say, I have not thought much about it, and it has not worried us in the least."

J. C. Benedict said: "I have given the matter little, if any, thought. I bought a font of small pica the other day, and believe I got it a little cheaper than I ever did before. When the company was first formed I naturally thought it meant a monopoly, but it hasn't much of that appearance just now. There does not seem to be any cause at present for fear of its obtaining control of the entire type product. So far as the matter of convenience in purchasing is concerned, it will no doubt be of great convenience to be able to buy the type made by any of the foundries belonging to the company at the same rate. I think the company is in the hands of good men, and have confidence in their professions and their purposes."

Hollister Brothers said: "We have purchased very little since the American Typefounders' Company was formed, and have not noticed that it has affected our business particularly. We are not in favor of trusts, generally speaking, but do not regard this exactly in the light of a trust, though the gentlemen composing the company are probably not in it for their health. We have not given the matter much thought, to tell the truth, but for one thing we shall certainly find it a great convenience to be able to buy material from so many foundries at a uniform price and at one foundry. It has been a nuisance to have accounts scattered around at different foundries."

J. B. Huling said: "It was only natural, when the American Typefounders' Company was formed, to think that it was a trust. There are no facts to warrant that feeling now, however. Type is cheaper, for one thing. I haven't bought much of anything of late, but can see that it will be a great convenience to buy the type of any of the foundries at one, and at a uniform price. Those features are certainly commendable."

On page 234 we reprint an editorial from the *Atlanta Journal* of May 17, inspired by a resolution passed at a recent meeting of the Georgia Editorial Association. The conservative tone of the editorial is in harmony with the foregoing and with our position.

Written for THE INLAND PRINTER.

THE PULPIT AND THE PRESS.

BY ALICK.

NO one who is a constant and miscellaneous reader can have failed to notice an increasingly reiterated belief on the part of newspaper writers that journalism is more and more assuming the functions of the pulpit. Recently this attitude was, in a tone of moderation, assumed by an editor of acknowledged standing, J. E. O'Connor, of the Rochester (N. Y.) *Post Express*. That he meant what he said was evidenced by the fact that he was addressing a ministerial association at the time on the relative positions of journalism and the other professions. Unfortunately, intensity of conviction has not necessarily any connection with the bare truth. Mr. O'Connor showed clearly that newspapers are widely read; are worth reading; have much, very much influence; have much money at their back; that they are a wholesale interpreter of human life and human nature—assuming that interpreting a thing and exposing it are analogous—and he wished to show that newspapers invariably broaden human sympathies and have a leveling influence. His comments had a tendency to claim that journalism was destined to entirely supersede the pulpit.

Are things so bad as that? Is not all that is claimed improbable, when one looks at the origin, the *raison d'être* of the two institutions? Why are papers published at all? How many began their career because of a "call" for them by some upright community? Don't they, as a rule, start in shuddering hopefulness and speculation? Plainly, their mission is mercantile, and some of them are not backward in proclaiming that fact as boldly as the performances of a ballet girl, either by romancing about their circulation or by using leaded, medical "shockers" as advertisements. The pulpit, looking at it legitimately, has not this mercantile foundation as a bar sinister to any or all of its aims, efforts or proposals. A Christian community does not begin life because a reverend gentleman solicits the means of making a living in its midst; admitting that there are congregations or rather church managers who, to become influential, convert their building into a medium for the display of "religious" wealth: that is an excrescence, not an institution. But, as a rule, the radical difference referred to exists throughout Christendom. In what single department does journalism supersede the pulpit? In the purely intellectual field? What intellectual subject is developed by a newspaper, remembering that "developing" a subject has to do with a persistent, continuous unfolding of a subject's belongings until every principle and essential of it is expounded?

I ask the same question as to ethics, personal or social, but admitting that many newspapers teach ethics in their editorials as affecting special, local, public interests, with laudable zeal and ability. And

they teach local history *ad infinitum*. But which section of them is one to be guided by in politics, since politics come frequently and legitimately within, also, the pulpit's purview, when the moral, national, municipal and social interests of a congregation are at stake? Which shade of politics? Granted freely that any man is justly influenced by a newspaper whose politics he believes in. But is it so with a whole congregation, in the same sense that the pulpit inculcates principles and doctrines of equal acceptability by an entire religious assembly? Hardly. It may be said that the fact that there are different creeds invalidates this contention. How? All Christian bodies have essential, fundamental matters in their beliefs, which converge in such way as to allow "the pulpit" to legitimately do its work. Not so with sectional politics. Besides, a man cannot always follow a given newspaper politically, since some newspapers "veer" or "tack" in their political advocacy, as many who read this are aware. And the subject would not be exhausted if all newspapers agreed in politics. But politics is the one great field in which *alone* newspapers are capable of that continuous development of a man's education the want of which continuousness completely falsifies their claim to supersede the pulpit. On every other subject they are fitful, spasmodic and paragraphical, as contrasted with the domain of the pulpit — aye, even independent of the latter's divine, soul-developing sphere of education. Evidently the newspaper in claiming to supersede the pulpit has no reference whatever to this sphere, possibly maintaining that each man has the "faculty" for developing within, all necessary religious principles and beliefs. And I am endeavoring to handle the matter outside of religious phases.

If you "corner" a newspaper exponent by asking him why he publishes this or that objectionable (so-called) or bawdy subject *in extenso*, in "high-toned," fleshly tints, what does he say? That the public demand it. That is the professional argument; but it is unreal. The real reason is, because he knows other newspapers will publish the same thing. When or where does the pulpit act on a similar principle? I mean the average pulpit; for all newspapers act upon it. And it is their most vulnerable point, allowing it to be a necessary "rift in the lute." If the pulpit had no other single advantage than this over the press it would put the latter out of court as a possible competitor.

I lately heard a middle-aged man glibly urging upon a companion, in a railroad train, that "a man undergoes an entire change of being in every sense every seven years." Probably he had been reading in a newspaper of the well-known renovation every seven years in the human skin, and so enlarged upon it. And, it is a fairly good specimen of the use that an otherwise ill-educated person may make of newspaper reading unaccompanied with deeper research. I fear that thousands of young men trust to this sort of study

calamitously, and I am looking at the matter only secularly. If so, the papers are not to blame, save when they "set up" an illegitimate claim to supersede either pulpit, school or private study in subjects that require constant, continued, persistent attention and research.

Written for THE INLAND PRINTER.

MR. CHILDS AT THE STONE.

BY HAMPTON MOORE.

WHEN a big newspaper whose conservatism is one of its best-known features makes as radical a change in form and appearance as the *Public Ledger*, of Philadelphia, did on the 24th of April last, it is quite reasonable that it should be preceded by a little nervous tension among those who know their own responsibility in "getting the paper out."

The old familiar *Ledger*, with its eight long pages of nine columns each, was to be suddenly changed to a paper half its length and breadth, with sixteen pages of six columns each, and on the first day it was to have twenty pages in anticipation of a rush of news and advertisements. It was to depart still further from its old policy and publish illustrations.

Well, all this was accomplished, as most anything can be that is undertaken in a newspaper office, and in its accomplishment the *Ledger's* proprietor and editor-in-chief, Mr. George W. Childs, realized a fond purpose he has been nourishing for a long time. He modernized the *Ledger*, which it seemed like an act of vandalism to molest; and he did it so smoothly and completely that nothing but the most gratifying results have followed the change. Readers, advertisers and employes alike are pleased, and the popular institution that the *Ledger* had come to be in its old dress continues to maintain the public respect and confidence in its modern and more attractive make-up.

As previously observed, there was some expectancy throughout the *Ledger* building prior to the change. A great many questions arose and had to be determined. In every case of importance the deciding voice was that of the editor-in-chief himself. He had able advisers and he sifted their opinions, but after all he had his say. He mapped out the lines, and he made them large and broad enough for two new papers.

When the Sunday preceding the day of issue came, all eyes were on the editor-in-chief. It was not usual for him to come down on Sunday, but this Sunday he did come down, and prepared to do his part in making the greatest transformation the *Ledger* office had ever seen. And as the time approached for putting in motion the machinery that next day was to work out his new creation, his quick hand and active brain adjusted and disposed of hundreds of obstructive little preliminaries. Night found him at the stone, way up in the handsome new composing room on the fifth floor, giving instructions, unfolding complications, cutting proofs and making selections of the reading matter

that was to appear in the first and critical issue. If there had been a big blunder the responsibility would probably have been his, but, thanks to his personal supervision, there was no blunder. To Mr. Childs in person, therefore, was really due the credit of the *Ledger's* rejuvenation. The great new *Ledger* was in fact, as it had been in mind, the creature of his own energy, as of his own will.

The night was a memorable one for the hundreds of *Ledger* men who were about the building, and a few rough notes that were made "on the spot" by one of the editorial staff will best serve to illustrate the conditions—not to say emotions—that hovered about the hopes and expectations of those whose pardonable pride had stirred their best abilities to win a creditable showing in the crucial number. They also show with what ruthless assurance the advertiser presses his claims when literary talents are at a premium.

'Twas the eve of the last day of the old *Ledger* when the scribbling of *Ledger* Pepys began and proceeded with increasing doubts and fears, as follows:

"6 P.M. The new paper comes out tomorrow. Every department has been hustling. Mr. Childs has been at the office most of the day.

"7 P.M. Advertisements are coming in strong. Increasing anxiety about news matter.

"8 P.M. Advertisers are three deep at the counter. Calculations on space are being revised. I have only a column of labor notes, specially ordered by Mr. Childs, and several columns of real estate with a good stiff beat for a leader. Favorite departments; guess they're all right.

"9 P.M. Looks blue for all departments. Rumors that reading matter will suffer. Someone says cut to illustrate stiff real estate beat has been ordered out. What! Who made that order? Mr. Childs? Oh!

"10 P.M. Cut! Cut! Cut! There's an advertisement! Mr. Childs in the composing room! Editors, literary and mechanical chiefs everywhere! The one hundred or more composers are unusually honored. Is the chief going to stick it out? Well, I guess so!

"11 P.M. The editor-in-chief is editing now, sure! Fifty pages of composition to go into twenty pages of space! It can't be done! Mr. Childs glances over a carefully prepared special. 'Let that lie over!' He picks up a news item! 'That can be told in half the space!' An editorial lies in the galley before him! 'That can stand!' Ah, he's got my labor! 'Half of that, with a single head!' At length the real estate. 'Take this leader off!' And so 'the stiff beat' goes back to the rack for another day. Now only routine remains—a single column of realty news to nearly two pages of realty advertisements!

"12 midnight. The editor-in-chief is sorting ads and actually cutting them down to make them fit.

"'Too many advertisements!' he says with a smile.

"'We're losing money!' says the *dexterous* stone man."

Mr. Childs remained at the stone until he had the advertisement and reading matter reduced to twenty pages. He then directed the make-up, distributing the news and specials according to his own ideas of what was essential to an attractive paper. Many a gem was shattered in the crush, but the very best were selected and inserted. Doubtless there were disappointments, but they were inside the fold and existed only to emphasize a commendable desire to cut a figure in the new *Ledger*. When the paper went to the people the next day they received it with open arms. They were not disappointed.

Written for THE INLAND PRINTER.

NEED OF A PROOFREADERS' ASSOCIATION.

BY F. HORACE TEALL.

ENGLISH literature has always been inconsistent in its orthographic and typographic forms, and it can hardly be expected that absolute consistency will ever be attained. We may even doubt the advisability of desiring such attainment, since formal differences often serve a good purpose; for example, punctuation cannot and should not be amenable to inflexible rules, save in some of the commonest instances. Many questions as to form, however, may be answered finally, if the right steps be taken toward that end.

Proofreaders are more practically affected by these questions than any other persons except compositors, and the compositors would be greatly benefited by agreement as to form among the readers, as they would have much less non-paying work to do. Concerted action by a large number of proofreaders would undoubtedly have a good effect.

Concerted action may best be secured through organization. Why should not the readers form local societies, for the general purpose of improvement in any way possible, and a central organization composed of delegates from the local societies? This is not a new idea, but more practical reasons may be urged for such organization now than any presented in the past.

Writers and employers leave many matters of form to the proofreader's decision, and individual readers now answer differently the same question. Organization and intelligent action would be effective and profitable in securing agreement, and the following plan is suggested for consideration:

The local societies should select their most scholarly members as official delegates to the central body, but it would be well for all readers who can do so to be present at their convention.

Every question coming before the convention should be discussed studiously, from all points of view, and no decision should be made hastily. Careful selection of topics should be the first step after organization—such as capitalization, division of words at the ends of lines, and others that are usually left to the reader's decision. Committees or individual members might be appointed at the first convention, each to

consider some one subject, and their reports acted upon by a later convention.

In this way a complete manual of typographical style might eventually be produced that would bear the stamp of authority and could be followed absolutely.

This suggestion of what might be done does not in itself prove that there is practical need of associated effort, but the fact that we have no dictionary that can be absolutely followed in all its recommendations certainly indicates a necessity for some action.

Is it a fact that our lexicographers have made their records of the language—that are commonly supposed to be formal guides—in such loose fashion? Well, it's a broad assertion, and a sorrowful truth. There is not a book in print that shows absolute adoption of the forms given in any one dictionary. Many employing printers have told their proofreaders to "follow Webster" without change. Did any of the readers ever allow "Black-forest" to pass as a compound word? It is so in Webster's Unabridged, and that dictionary also gives "German-millet," "German-paste," "German sausage," "German tinder," and other such contradictions. Worcester does the same, but puts the hyphen in many of these terms where Webster omits it, and omits it in some where Webster gives it. Neither work gives a true record of usage.

We have no dictionary that tells us how to divide words at the ends of lines, and no other authoritative guide. The "Webster's International" gives eleven rules and a number of exceptions for the syllabic division of words in writing and print, evidently as a special guide; but no one can ever learn to follow the divisions shown in that dictionary. Suppose it to be given as absolute authority in all such matters—a simple thing, isn't it, merely to see what is in the book and go ahead? Well, we find "ac-tor"; would we not, then, naturally divide "contrac-tor"? But the book says "contract-or." It gives "abduc-tor," but "conduct-or." What could be more natural than to conclude, on finding "abduc-tive," that one would also find "conduc-tive"? But the latter word is divided "conduct-ive." Here also are "adjust-ive," "affective," "afflic-tive," "affront-ive," "attract-ive," "educ-tive," "effect-ive," "inac-tive," and almost every word of this make looked up shows division differing from that of the one last found preceding it.

Again, the "International" gives a rule prescribing "overrat-ed" and "baptiz-ing," and follows it with a "limitation" exemplified by "anteda-ted" and "exerci-sing." The distinction is based upon a slight difference of accent. It is a silly distinction, and impracticable for busy workers.

Evidently, the lexicographers do not approach the subject of word-division from the most practical point of view. The lexicographers are not proofreaders, or they would realize that all these words should be divided in the same way. Certainly no good proof-reader would deliberately make the distinctions shown above in his work without absolute instruction that he

must do so, and even if so instructed he should not yield easily. There is an excellent argument against it in the fact that in order to do it he would have to waste time in looking up each new instance in the book. Still further, it may be doubted whether any living man, woman or child would not occasionally presume to reason from analogy—and go wrong. Probably this would happen with sufficient frequency to nullify the instruction, and to preserve confusion in worse shape even than that of the exemplar.

So much is said here about word-division because it is a prominent stumbling-block in the experience of all workers in printing offices. Compositors lose time in making changes in the type to suit the marking of a proofreader, and when they have become familiar with that reader's style they have to begin learning another reader's different style in some other office. Not only is this so, but readers in the same office frequently differ in their marking, and often the compositor does not know which of them will read his work, and so cannot be sure that he will not have to change it.

Philologists are not likely to straighten these practical details for us; they are too much engrossed in "scientific" research, and do not study these "trivialities." At any rate, they have not given us a practical guide, so why should not the proofreaders themselves solve the problems in the way previously suggested?

Proofreaders are just like philologists—and all people—in having opinions that they think are worthy of maintaining against all comers. The personal equation is the most difficult problem in any such matter, and it will have to be solved by yielding to reasonable opposition in many instances, for often the argument on one side is really as strong and as good as the opposite argument. As an instance, it may be mentioned that a famous scholar of language said to the writer that the conflicting divisions of words ending in *-live* were not bad, because both represent the one pronunciation; and he was right in the latter assertion, though proofreaders should select one of the two divisions for similar words. There is good scientific reason for choosing one of these divisions and rejecting the other.

Proofreaders' societies might eventually influence spelling, but that seems hardly probable at present. The most strenuous efforts at spelling-reform are now in the direction of superseding most of our familiar forms by others entirely unfamiliar. Phonetic spelling was first advocated hundreds of years ago, and has not been accepted. However scientific it may be, the English-speaking people seem little likely to accept it universally.

Conservative selection of the familiar forms most in use would seem to be better calculated for acceptance than any radical overturning.

It would not be hard to prove that our proofreaders can handle these matters scientifically.

The one burning question is, Will they do it?

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(From a recent photograph.)

Specimen of half-tone engraving by
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See the other side.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

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THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben find auch alle Anfragen und Aufträge Insertion betreffend zu richten.

WITHOUT A PUBLISHER.

THE death of a man whom no one thought of as essential to its success, has seemingly proved a calamity to western literature. Not a publisher himself, nor an author, nor even a patron of authors, it would not seem possible for the suicide of Horace O'Donoghue, printer, to seriously affect the interests of literary people. Yet it did. Within a month after his taking off, at least four publishing houses had made assignments and others were squirming under financial complications that were unexpected, though inevitable. In some of these firms western authors had put their hopes for the establishment and upbuilding of the "literary West." The recognition and

encouragement long sought from eastern publishers, and long denied, seemed about to be realized here at home.

The cause of the embarrassment lay in the fact that these publishers had given Mr. O'Donoghue "accommodation paper." Unusual friendly relations, it appears, existed between him and them. He manufactured their books, had carried them along when they were hard-up, and when he reached a crisis himself they returned the favor by giving him their notes. He floated these to the amount of about \$75,000 in Chicago banks, and it is believed that his suicide was precipitated by the fact that these were soon to come due and that he would not be able to meet them. The banks could not wait for a settlement of his estate, and so the publishers, not being able to pay, had to lie down. Thus a number of authors suddenly found themselves without a publisher.

Most of these publishers, it is true, have made arrangements to resume business, but they will henceforth turn their attention to subscription books, on which there are larger profits. F. J. Schulte & Co. was one of the unfortunate firms. Kindly disposed toward western authors, their catalogue shows a very respectable group of writers which has done not a little the past few years toward the building up of literature in the northwest. It is understood that Mr. Schulte has reluctantly given up his cherished plans in that direction and that the new company which he is organizing will devote itself exclusively to the subscription book business.

Meanwhile the authors, thus orphaned, have formed some unequivocal opinions concerning the ethics of doing business on accommodation notes.

OPINIONS REGARDING THE AMERICAN TYPE-FOUNDERS' COMPANY.

ANIMATED by a desire for accuracy and fairness, THE INLAND PRINTER has spoken of the type-founders' controversy plainly and rationally. It has not been led into seeking undue popularity by fomenting prejudice, and having no business rivalries it has sought to discuss the question without acrimony. Numbers of its contemporaries, however, have theorized on what will befall the printer should the "Trust" "succeed," and their ingenuity in perverting thought has been shown to advantage.

In order to settle the matter so far as this journal is concerned, the employing printers of Chicago have been interviewed and their statements respecting the "Trust" are published in another part of this issue. A careful perusal of the opinions expressed will, we think, show a moderate conservatism in denouncing the combine, and will also show THE INLAND PRINTER is not alone in "saying a good word for the devil."

It is not our intention to continue the controversy on this subject. Peevish contention over imaginary evils is wearisome when it ceases to be amusing, and an analysis of a few special transactions of the

founders outside of the combination or of those inside the combine would in any case be irrelevant, so far as the interest of printers is concerned. Some of the most experienced men in the trade have expressed themselves as benefited by the results of the combination, and doubtless the American Typefounders' Company have been benefited in proportionate degree. It is not unreasonable to assume that the foundries outside the combine may, through a feeling of sympathy and from example, form an association to reduce friction among themselves and to economize in the cost of production — but we are theorizing, and that, as we have noted, sometimes leads to ridiculous results.

CHICAGO A GENERAL HEADQUARTERS.

WE notice a tendency on the part of labor papers throughout the country to favor the idea of bringing the headquarters of all the most powerful labor organizations of the country together in one principal city, Chicago being the more generally favored as the location. The proposition appears to be a very good one, and gains in strength when some of the arguments for such a movement are carefully looked into. It is supported by some of the more prominent and far-seeing men in the field of labor, the discussion having already assumed a prominence that entitles it to serious consideration.

Such being the case, we would suggest the wisdom of the International Typographical Union joining in the movement, or, what would be better still, leading the army of labor Chicagoward if the march in this direction has not already set in. This important organization is about to hold its annual convention in this city, and what better means could the delegates select for rendering the convention a noteworthy one, than to order the removal of their headquarters from a provincial city to the Empire City of the West? The convention in question promises to be a progressive one; it will certainly be confronted by questions of vital and far-reaching importance, and to such a body can well be relegated the task of removing headquarters from a locality that was never very desirable for such a purpose, to one combining every advantage.

It is difficult to see why the official headquarters of the International Typographical Union should have been located at Indianapolis in the first place. That city is not an important one from the printer's standpoint, and scarcely so from any other point of view. In the way of accessibility it is not to be compared to Chicago. In this respect it might appear as favorably located by an examination of the maps, but when the accommodations for reaching the two cities are intelligently examined, all grounds for comparison will vanish. There the officers are in a measure isolated, removed from contact with the leading spirits of the labor movement. Here they would be in touch with the most advanced thought and action in that direction, where they would be in a position to profit by the

experience and counsel of others, and where they would be encouraged and strengthened by the vast numbers and intense trades union sentiment prevailing here.

And then again, this movement would be in line with the trend of commercial and industrial affairs of the present day, which show strong symptoms of a desire for closer intercourse, and, where possible, unity of action. Such a condition promises a curtailment of effort, and perhaps of expenses. The time saved in the course of a year's business would be considerable, while much of the worry and uncertainty inseparable from present delays would be entirely obviated.

There can be no question regarding the welcome that would be given the officers of the International Union upon their removal here, or as to how such a departure would be received in printing circles generally. It would be a popular movement viewed from any standpoint, and one that would have a good effect and be attended by the best results. The International Union contemplates the inauguration of important measures at the coming convention, and anything that will have a good effect upon the membership should not be lost sight of. A movement that will bring the International into closer contact with other large labor organizations will have this effect, and is entitled to consideration. The proposition to remove the headquarters to the Childs-Drexel Home is premature. That is a question that may be considered in ten or twenty years from now. Every consideration that can be urged in favor of a removal to Chicago could with equal force be used as an argument against a removal to Colorado Springs. It might serve as a diversion for the inmates at the Home, but it would be an almost insurmountable drawback to the organization.

AS POSTMASTER OF CHICAGO.

HAVING no part in politics, and recognizing no qualification in mere partisanship for an office demanding superior judgment and experience, THE INLAND PRINTER calls attention to the peculiar fitness for the position of postmaster of Mr. J. A. Montgomery, the present superintendent of mails of the Chicago postoffice. The acceptable manner in which he has filled the sometimes very trying duties of his position, the judicial fairness of his decisions, and his intimate and thorough acquaintance with the workings of the department, would make his appointment extremely desirable. From a business standpoint, no wiser selection could be made.

A DEATHBED ACKNOWLEDGMENT.

An old philosopher, when on his deathbed, was approached by a friend who begged to be informed respecting an obscure but apparently very important passage in a work to be published after his decease. He pondered over it for a time and then feebly remarked, "When I wrote that I knew what it meant, and God knew; perhaps He may know now, but I don't."

Written for THE INLAND PRINTER.

GERMAN JOB COMPOSITION.

BY A. L. A.

UNDER the heading of "Little Faults in Setting Cards," *Typographische Jahrbucher*, of Leipsic, Germany, gives some advice with the practical examples which are reproduced here in Figs. 1 and 2, Fig. 3 being used merely as a specimen of American taste in composing the same card. In regard to Fig. 1, the writer of the article in the *Jahrbucher* states it was



FIG. 1.

selected from general practices and that in it a few bad faults are shown, and of these Fig. 2 is intended to be a correction.

"The principal rules in setting tickets or cards," says the *Jahrbucher*, "are: (1) Narrow lines must compare with wide ones without making them both of



FIG. 2.

the same length. (2) Lines of the same height should not directly follow each other. (3) The change between light and dark must be prominent. (4) Spacing should be wider between main lines than on each side of catch lines. Fig. 1 does not show any of



FIG. 3.

these rules, and for that reason it gives a monotonous appearance to the whole card. To make the faults complete the setter should have run in 'der' with

the second line. Plain and black faced type can be avoided somewhat in such jobwork. A fancy line is in good taste if it refers to entertainment, etc., as it gives a pleasant change. Do not have two fancy lines one after another, unless a series of some neat type is convenient which can be used repeatedly."

This advice is not broad enough, though good as far as it goes, and the example of American job composition here shown, while undeniably tasteful, taken as a whole, violates to some extent the hard and fast rules which the *Jahrbucher* lays down. Printers, no more than other craftsmen, can develop artistic taste by cast-iron rules. It is the independence of taste which has developed the American printer and impressed his methods on other countries. All "rule-of-thumb" methods should be abolished and taste analyzed for the learner — then he can progress.

Written for THE INLAND PRINTER.

ABUSES OF ESTIMATING.

BY H. A. BLODGETT

TO the proprietor of a printing business managed with sagacity and upon business principles, much annoyance and pecuniary loss is experienced from the slack methods of price-giving maintained by competitors. In these days, many men who have had a fair training in the mechanical branches of the business consider themselves competent to run an office, and knowing nothing about financial management, stockbuying or estimating, and little trained in that important function, *selling*, turn themselves and their uneducated hirelings loose upon the public, slashing prices and making inroads upon the profits and livelihood of their fellow craftsmen. Such people seem never to learn by experience. After doing one job at a disastrous loss, they are just as ready to do it again when the opportunity is presented.

The patrons of printing offices are, as a rule, persons who know little or nothing about the value of the different items that go to make up the cost of a job, and they should be kept in ignorance, in order to maintain the rights of the office. Many are eager to "get on" to the methods of figuring, and printers frequently glibly tell them all the details of their estimates, making them possessors of information which will be used to force down their prices.

Many large business houses make it a practice, when they have a little work to be done, of sending a boy to "scalp" the printing offices for the lowest price. In nine cases out of ten, prices given the boy will be verbal, placing the printers at the mercy of the boy and unscrupulous competitors who may "pump" him. Quotations should invariably be written and sealed.

Frequently printers are asked for bids on catalogues and various jobs without seeing the copy. It is a practice which should be discouraged, and the printer who makes a bid without seeing the copy lays himself open to loss. I have known persons to willfully misrepresent

the amount of matter in such jobs and then try and hold the printer to his proposition. Not long ago I was invited to make a "bid" on a machinery catalogue, and on asking to see the copy, was informed that it was not ready. I told the customer that I would be pleased to make an estimate when the copy was prepared, whereupon I was told that half a dozen printers had made their bids upon the specifications given them on this embryo catalogue.

It is a splendid plan to have a memorandum book arranged so that one writing will make a carbon copy which will remain in the book, and one copy for the customer. When a quotation is made write a memorandum of just what it is proposed to do and for how much. Such a method will be found invaluable, for very often claims are made weeks after the estimate is given, owing to the protracted nature of the work or the lack of promptness in checking the bill, and although the memory may be perfect on the part of the printer, it may be difficult to convince the other party, if the claim is against him. A reference to a carbon duplicate memorandum will settle many disputes which conflicting memories would never adjust.

Written for THE INLAND PRINTER.

THE TYPEFOUNDERS' WAR FROM THE PRINTER'S STANDPOINT.

NO. II.—BY TYPOGRAPHICUS.

IT may be fairly presumed that, for the present at least, there will be no change in the prices of type and printing material. The new list forever abolishes the old. It would require a "trust" indeed of the most pronounced type which absolutely controlled every casting machine in America, to restore the old list; and, as the new company declare that they have sufficient field for operation in the line of economy, and the outside foundries are equally vigorous in their oft-repeated declaration of independence, the purchasers of type need have little fear that competition of a healthy nature will be eliminated from the market. So long as this can be maintained there is no danger.

To the printer who is also a business man, the fixturing of prices at a point near the actual selling value, and consequently the abolition of margins so large that they afforded ample room for elastic discounts, will be hailed with satisfaction. For the first time in many years he can accurately estimate the value of his plant, and can fix his insurance at a figure which will at the lowest cost protect him against the eighty per cent co-insurance clause which is generally made a condition of printing-office risks. He knows he is buying type as cheap as his competitor, and as cheap as his shrewd country cousin who "knows the ropes" and has a few hundred to lay down for printing material.

These points settled, other possibilities of great good to the printing fraternity suggest themselves, and these possibilities are all in the hands of the great company. Perhaps the next and most interesting field is that of type faces—the production of new ones and the

abolition of useless old ones. In the past every foundry has persisted in showing its antiquated faces in each succeeding specimen book, and the result has been rapidly growing volumes composed of some new faces, some standard ones that are always needed, and then a lot of riffraff and experiments which no one but a backwoods printer would ever think of buying. But they made the specimen books bulky, and therefore annoying to the business man who was compelled to look through hundreds of useless pages to find the one he wanted. The American Typefounders' Company can issue specimen books which contain all that is good from their combined product, and leave out the hundreds of series which are neither ornamental nor useful, and the printer who receives such a book will rise up and call them blessed. What a royal compilation it would be—a volume containing, besides the regular array of standard faces like the gothics, antiques, etc., all the cream of such great foundries as MacKellar, Smiths & Jordan Company, the Dickinson, Boston and Central Type Foundries, and Marder, Luse & Co. The printers never demanded the useless faces. They were the one result of competition that was of no benefit to anyone, and for years the printer has been turning over the pages containing their unsightly faces without buying them. This proposition is true of body type as well as display, though in less degree. The founders could retain the matrices of old faces, so that printers could procure sorts or additional fonts for the offices when they were already in use, but the call would soon die out, and the undesirable faces would then be dead forever. Perhaps the same objections to this course would be made as were offered against the point system. There is always an ultra-conservative class which tries to stay the hand of progress, but as in the former case, they will be dragged along with the procession, and will afterward declare that they were "in it" all the time.

In the arguments of the new company the promise to reform type faces and the manner of showing them has frequently appeared. The thoughtful printer, who regards the recent history of typefounding and the advent of the company from a business point of view, and who is not moved by the rattle of small arms fired by struggling newspapers and the natural enemies of the combine, is watching the actions of the American Typefounders' Company with much interest. He does not join the hue and cry, for he knows that is all incited for an advertising scheme by the competing founders, and that its effect will have no lasting value to its promoters nor injury to the company. He was gratified at the fixing of values. He now looks to see the company continue in its efforts toward a lifting up of the printing business to a higher commercial plane, and for the fulfillment of its promises to render to printers services which would be impossible under a separate management of the foundries. He has held his peace and sawed wood in spite of frantic appeals to withdraw his patronage from the dreaded "octopus,"

nor has he withdrawn the same. He has seen two glorious events in the history of typemaking take place, namely, the adoption of the point system, under separate foundry ownership, and the reduction of the published price list to a nearly net figure under corporate ownership. He is now waiting for the third number of the great triumvirate to appear, i. e., specimen books which, *while complete*, make useless faces conspicuous by their absence, and withdraw them from the market forever.

The point system.

The reduced price list.

The abolition of useless faces.

These three shall constitute a historic record of progress and enterprise for the typefounders of America, and the new company can justly claim the honor of inaugurating two of them if it will soon carry out its implied promises as to the third.

The business element in the printing fraternity look for it, and they have the right to expect it.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

HAVING promised to carry my readers a notch higher in the art of bookbinding than the simple quarter-bound book without laying out any more capital for additional machinery, I will proceed by simply adding a skin of leather, known to the trade as Russia buffing, which will cost us about \$2.40. We will take as a foundation to carry us through a check book of (500) checks, three on a page, which will require 167 sheets. Our first move will be to take two sheets of paper of corresponding size and a trifle heavier if possible, pasting a strip of muslin on the binding end and leaving them to dry for a half hour or so. We then place one on each side of the book, the same as we did on our quarter-bound books, then jog up perfectly straight and lay on table with binding end out and glue with thin glue. When dry we take a bradawl and punch five holes directly through muslin and all and about half an inch from the end and toward the front, punching the two end holes in far enough to avoid cutting into the stitch when trimming to the required margin on the ends. We now proceed to stitch the book by using the thread double, laying the book face downward. We first pass the thread down the middle hole, leaving about two inches of surplus thread to tie a knot with, then over to next hole on the right pass up and over to end hole on the right and down, then over to next hole on the left and up, then pass, skipping the middle hole, over to the first hole on left of middle hole and down, then over to end hole on the left and up over to next hole on the right and down, over to middle hole and up, where we find the two ends of the thread, where we form a good hard knot.

The book being stitched we hammer the stitch a little to flatten it and then trim the book to its required margin. This done we take the strawboard, as we

have no other in stock, and cut it an eighth of an inch larger all around than the book, allowing of course for the joint, which would be about a half-inch smaller in middle than the book would be in its flush state, this of course would give us our projecting squares as they are called. The boards being cut we will now attach them temporarily by tipping them with glue on the waste leaves about the middle of the edge of the boards to the back (this is done to hold them in place), avoiding any shift that would be liable to happen if the boards were not securely fastened in their proper position. The next move will be to cut the leather for the back and covers to get the back the right size. We figure for the thickness of the book in this way: One hundred and sixty-seven sheets of ordinary paper would be about three-quarters of an inch thick, our joints half-inch each and the lap on the boards about an inch each, making the width of the leather back about three and three-quarter inches in all and an inch and three-quarters longer than the book, thus allowing for the turn-in and including the projecting squares. The back being cut we now pare the edges, laying the back face down on a piece of glass or tin and paring it all around; this done we paste it well and fold it over, giving the leather a chance to soak up a little. After lying in this state about five minutes we take the book and glue its back lightly and then attach the back, drawing it over firmly and evenly.

We now stand the book on its back in a perpendicular position, and let the boards with the waste leaves lie on the table flat, still holding the book up perpendicularly with the left hand, and while in this position bring the boards down to easy working and turn the leather in under the book and over the boards, at the same time forcing it in good and tight. Turning the book, we repeat the same action on the other end, and then close the book perfectly straight. And while in such state, carefully rub the back with the folder and place the grooves in the joint by rubbing it in with the point of the folder. We now lay the book aside, being careful of its being perfectly straight, and while it is drying we cut the corners for it. In order to make this plain, we will illustrate the shape the corners should be cut. As there is but one way to do



FIG. 1.

this, it may puzzle an amateur to tell how it is done, simple as it may appear. The cover must be cut in the shape shown in Fig. 1, and edges pared all around. The book may be safely handled now, and the corners attached. The turning in of the corners will come quite naturally, and needs no explanation further than practice before pasting them, as there is but one way to place them on the boards, and the shape of the corner will help very readily in its completion. The corners and back being in their place, the book is now what we call in leather.

The next move, therefore, is to put the sides on it. We will again have to illustrate the shape these are cut as we did the corners, there being also but one way

to cut these. After allowing a half-inch turn-in on the boards, we cut the corners in the shape illustrated in Fig. 2, lapping the corners and back about an eighth of an inch. This done, we glue the cloth as evenly as possible and lay it on, rubbing it hard and even, and then lifting the boards turn in the edges firmly, repeating the same thing for the other side. The book is now sided, and after leaving it to dry for a half hour or so, we perform the last course by pasting it up, as it is called. This is done by detaching the boards where we tipped them before adding the leather, and after detaching them pasting the waste leaves very evenly with moderately heavy paste, and then close the covers and place between two hard boards and put the book in press and squeeze hard, leaving it under pressure as long as possible but not less than two hours. When taken out the book is ready for delivery, and we have bound what is called a half-bound, cloth sides book.



FIG. 2.

Written for THE INLAND PRINTER.

A PRINTER'S GARDEN.

BY I. V. N.

THIS spring I moved out into the suburbs, exchanging a flat for a small cottage with a garden attachment, and immediately became a chronic victim to the horticultural habit. In consequence of the house taking up part of the lot, it was impossible to work it in straight "16's," and the wife and I ultimately decided to run it as a folder with a light-green ground on the front, surrounded by a floral border worked in colors, which we regarded as quite attractive. We laid out a "24-sheet stand" for corn; a streamer for potatoes, and a number of 16th dodgers for lettuce, radishes, etc. As a preliminary, we ran a rich-brown stable manure tint on the whole; then followed a vigorous course of Delsarte exercise with a garden fork, which illustrated in a forcible manner the text about acquiring farinaceous aliment by the sudorific exudations of the frontal portion of the cranium. After planing the surface, taking a pica out here and putting a nonpareil in there to insure perfect register, the seed was carefully distributed and everything made ready for a long run. The lettuce soon came to the surface and stood up a full thick lead; then, owing to faulty justification the beans began to work up, and we had more or less trouble with them all summer, and it was only by driving in tacks that they could be kept down. With the advent of the warm weather the corn put in an appearance, standing about four picas high when first noticed; and the color, too, was very uneven, varying from a deep green to a light yellow, but the neighbors assured us that it would work up all right after it had run a while. We decided to let her go at that while we underlaid the flower beds to bring out to better advantage the fine shades in the illustrations that were to adorn the front. That kept us busy for some time, and then the potatoes needed some heavy overlaying;

in fact, before we were through with them the overlay was ten or twelve picas thick.

Although we were very careful in distributing the seed the number of wrong fonts that showed up was simply astounding and rendered it necessary to go over the whole thing line by line to pick out the "wfs.," which we consigned to the hell-box as fast as we could eliminate them. Then the spacing was terribly uneven and it looked bad to see two or three picas more between some lines than others, and, owing to poor justification, when the "wfs." were taken out blank spaces were left to look like botchwork. In fact, typographically speaking, the whole thing was a bum job; there was no register on the job, some of the gutters being a nonpareil shy and others run into the margin so badly that they could not be trimmed without bleeding them. Then the colors would not hold out; for instance, we started to run the peas in a light green, but white spots began to show on them and they had to be overlaid to fetch 'em up.

From a financial point of view horticulture in the suburbs is hardly a success. Including the overtime and Sunday work necessary to correct revises and fix authors' proofs, about \$100 worth of labor was bestowed upon that garden and 25 cents in hard cash was laid out for seed; and we realized nothing to speak of—the pickle cucumbers were very insipid, owing to the plants not having been sprinkled with sufficient vinegar in the dry weather. Then the frost cut off the tobacco, with which about half the garden was planted, before the plugs began to ripen or the cigars to form, and the same disaster overtook the tomatoes before there was any sign of the cans coming out. The neighbors, however, realized a good crop of cows off the corn; and the size of the cabbage worms was simply immense, but the baby was the only one of the family that could eat them. Taken as a whole, gardening in a 24 by 36 is hardly a success, for when the potatoes were slugged out they did not make half a galley, and there was a scant stickful of peas when they were all up.

Written for THE INLAND PRINTER.

HINTS TO YOUNG WRITERS.

BY LESLIE CARRINGTON BEARD.

THE success of any newspaper, in a measure, depends on its reporters. Especially is this true in the case of dailies published in small towns. Good reporters are always in demand and command good salaries, because they are indispensable to the success of a newspaper in many instances. Reporters cannot exercise a too careful judgment in the selection of news, nor can they be too careful in writing it up. It is best to always avoid sensationalism, especially where none exists—unless you are writing for a paper that publishes rumor, filth and rot. Be brief, unless the article you are handling is of the greatest importance and merits a fullness of detail. You will soon learn when an article is of sufficient importance to write it

up at length. This when the readers of your paper devour with interest the minutiae of the item and read the account to the end. But occasions when "padding" is really necessary are few. In a national tragedy or a terrible disaster on land or sea, or if war is declared against a foreign power, then are times when newspapers cannot publish too much of the exciting item. In such times neither space, expense nor effort should be spared.

A successful reporter always gathers more data about an interesting item than his fellow-reporter on a rival paper. This places the paper at once ahead of its contemporary, and will be in demand and become popular because of its complete, better and more reliable and exclusive accounts. Always select reliable sources from which to gather news. If a big fire occurs on your assignment, see the chief fire marshal and firemen who have been among the burning timbers and interview them, and do not rely upon what you hear outsiders say. A better plan is to be on the spot yourself as soon as possible.

Servants are often help to reporters. While, generally, information given out by them is often inaccurate, yet in instances where the prominent man is never at home to newspaper men, the footman or Biddy is accessible and useful in imparting the desired information.

Reporters should be popular, polite and universally liked. To be this, sociability and a pleasant address are essential. Make friends. Get on the right side of all the prominent men you are required to write about. "Stand in" with them. Do not be over-polite. Do not make your familiarity offensive. Never betray a confidence. It is always better to get the consent of the interviewed before you publish an important statement coming from him. Do not misrepresent him in an effort trying to make the article sensational and spicy. It will not pay you to do it, considering the question on the grounds of policy, not mentioning the moral side. You may enjoy a transitory brilliancy in a misrepresented, flashy exclusive article and may be able to give your readers some very startling statements, but rest assured such honors falsely won will not long continue. Publish a garbled statement or extravagant account concerning some prominent man whom you have been fortunate enough to have unburden himself, and you may expect nothing but contempt and snubs from that individual the next time you approach him for an interview. False and extravagant statements discount the reliability of a paper. Truth forces itself sooner or later to the front, and readers will accuse a paper addicted to publishing garbled statements and fakes with being unreliable and the accuracy of its news items not to be depended on. Such a paper will soon lose its reputation, which cost years to build up, but which a single untrue item may sometimes destroy.

Do not attempt to be poetic in writing a news item of an everyday occurrence. This is an error which

not a few reporters commit. They are so anxious to throw an "individuality" into the write-up of an item. And this "individuality" is often of the merest nonsense and veritable rot. In these days of progressive newspaperdom there is little space to spare to beautiful and often meaningless phrases and grand rhetorical flights. Avoid going into raptures over the loveliness of a bride who is the acme of homeliness. Write the wedding up in the choicest language you know how, but over-complimenting is distasteful to the subject of the article and offensive to the reader. If an unusually sad death occurs (all deaths are sad, remember), and concerns some prominent or good man, then a dash of pathos here and there run in among the news of the article will lend an additional attraction and interest.

Avoid the use of too many adjectives. Call things by their proper names. Avoid fulsome praise and flattery in your art or theatrical criticisms. Do not rest satisfied with one person's account of, for instance, an accident. Interview as many conversant with it as your time will permit. Four men may be in a railroad wreck and yet each will give an entirely different account of the casualty. Sift down your data. Pick out what is best, and use only the choicest bits. Write it up in graphic and attractive style and you need not fear that the reporter on your rival paper will have the better account.

Beware of items in which figure divorces, elopements and police case scandals. Handle such things carefully and humanely. Reports of such affairs are generally gathered from rumors, and every one knows how much of untruth and exaggeration and enmity lie in all gossip of that stripe. Better suffer an occasional "scoop" from your contemporary rather than entangle your paper in unhappy complications, or involve it in a heavy libel suit on account of reported embezzlements or defaming the character of innocent womanhood.

Be industrious. Be always there. Rely as much as possible on your own eyesight. No one can relate to a reporter what he can see with his inquiring and professional eye. Do not be easily discouraged or daunted. If you fail at one place or from one man the information you seek, try again and keep at it and you will succeed.

Do not allow yourself to become perniciously enterprising, however. The successful reporter never "knows it all." He is always open for advice and constantly seeks improvement. Take as much interest in the paper on which you write as you would did you own it. Your worth will be recognized.

In preparing your copy do not rush too much, no matter how crowded is your time. It never pays to rush. Your article written under a strain of that sort will prove unsatisfactory. Write legibly, and thus avoid "bulls" and lighten the labor of the copy-reader. Be a good speller. A reporter rarely has much time for mental improvement, but an hour devoted every day in a library will fill him with a store of information which will prove very valuable to him in his

reportorial labors. Every really successful journalist will have to eschew social pleasures in a large measure. W. D. Howells, the novelist, finds the next day's work ruined by a previous evening of social dissipation. Have a fad to relax your weariness, but do not let it interfere with your literary ambitions.

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS AND AUTHORS.

BY IRVING.

HOW interesting and seductive are the "Commercial" Departments of the May magazines; *Harper's* and the *Century* with their hundred or so pages each, and *Scribner's* with its hundred and fifty pages of captivating announcements, introduced and enlivened by such artists as E. W. Kemble, F. S. Church, Charles Howard Johnson, Wilson De Meza, and its *fin de siècle* brood of soapers, perfumers, etc.

OUR esteemed contemporaries of the effete East who were obliged to increase their force of paragraphers during the temporary abandonment of the "Sharps and Flats" column in the *Chicago News Record* must feel much encouraged now that Mr. Eugene Field has returned to regular duty. Mr. Field is sharpening his pencil in anticipation of the arrival of Mr. Ward McAllister and his "four hundred" brigade, who are expected to provide Chicago with its funniest attraction during the next six months.

THE second number of the *Contributors' Magazine* has just made its appearance, and is quite as interesting from a literary and artistic point of view as its predecessor. The articles in the new number are mainly by professionals, and are rather less amateurish than those in the previous number. After a careful reading of this second number we are more inclined to agree with the editor that "most people are brighter than they think." It may interest the readers of THE INLAND PRINTER to know what the *Contributors' Magazine* is. The question has puzzled a good many who failed to read the laudatory notices in the daily papers a month or so ago. Its title-page announces that it is "privately printed for members of the Contributors' Club"; and the editor, in his postscript to the first number, tells us that its plan is "to contribute, read and print, for members only," their own magazine. Certain members of the club are notified in advance that at a meeting appointed for a particular date they shall be required to read a paper before the members of the club. These papers, which may or may not be manuscripts rejected by the regular magazines, after reading are printed and bound, and copies of the magazine are delivered to the members. The editor further tells us that the "venture is founded upon the conviction that it is still possible for people to amuse themselves without the assistance of professional amusers." It was therefore somewhat of a surprise to find in the list of members such well-known amusers as Mr. Eugene Field, Mr. Chatfield-Taylor, Mr. F. S. Eames and Prof. David Swing. The magazine is wholly a home production, except in the matter of form. The artist was directed to make his cover and initial designs as nearly like those used by the *Knight Errant* as possible and yet not be like them; and the printer was directed to be equally imitative, so far as the materials in hand would permit. The printer was true to his calling, and followed directions down to the minutest detail, even to the tissue sheet. He had no frontispieces, but he had plenty of tissue sheets for both numbers, so he put them in.

MR. WILLIAM WATSON'S publishers are making hay while the sun shines. It took several years to work off a small edition of one of his earliest books, "The Princes' Quest"; and the merit of "Wordsworth's Grave and Other Poems" was not immediately recognized; but here are his last two

books, "The Eloping Angels," and "Excursions in Criticism," out of print in a week. We hardly wonder at this, however, as the books are so attractive in appearance that they would sell on sight, independent of their literary merit. Messrs. Elkin Mathews and John Lane know how to make books and how to sell them. Nothing could be more attractive than the dainty buckram-gowned "Eloping Angels," with its appropriate fanciful title and ornaments by Mr. Warrington Hogg. And the presswork of the Constables on the toned paper should be the despair of Mr. William Morris. "The Critical Essays" is a book of quite another sort, but almost equally attractive in a material way. Since Mr. Augustine Birrell's first "Obiter Dicta" there has been no book of essays which one could take up and read through at a sitting until the "Excursions" arrived. Mr. Watson has the courage of his opinions, and his prose is as epigrammatic as his serious verse is reflective. One is almost tempted to say of Mr. Watson, as he says of Mr. Saintsbury, that if the Archangel Gabriel had occupied his doubtless ample leisure with writing and publishing poetry, and he (Watson) had undertaken to review it, his criticism would have betrayed no sign of his being in the least degree awed by the very exalted rank of the author. And the province of criticism is not less high and mighty than that of poetry: "Writing and talking are two quite distinct arts, and a chatty style is no more truly appropriate to literature than a literary style is to conversation." But theology, he admits, lies somewhat outside of his province, and he feels that he can safely leave it to Mrs. Humphrey Ward, "who employs it so pleasantly to lighten the austerity of fiction." Mr. Watson is an admirer of Mr. Meredith's "Modern Love," though he finds its theme is painful, but "it is the mysterious province of tragic art to distil from moral pain aesthetic pleasure." If one were to express a preference, where all is so good, it should be, perhaps, for the interview with Dr. Johnson on modern poetry in the Elysian Fields, A. D. 1900, where, the ponderous lexicographer tells us, that Dr. Goldsmith "has already made many friends, and some creditors," and where there has arisen betwixt him and Boswell, "just that shade of coolness which I observe to be far from uncommon in the posthumous intercourse of authors with their biographers." Always loyal to Pope, he is still so in the Elysian Fields, and finds that although Browning could read men, "men cannot read Browning."

"TO CALIFORNIA AND BACK," is the modest title of a neat little paper-bound book just issued by the Passenger Department of the Atchison, Topeka & Santa Fé Railroad. The text is written by Mr. C. A. Higgins, and the illustrations, which are scattered along the ample margins of the book, are by Mr. J. T. McCutcheon. Although the passenger department of the railway named stands sponsor for the publication, it should not be understood by this that the book is simply an advertisement. To be sure, it is this in part, but it is also something more, as the work of Mr. Higgins has a distinctly literary flavor, and his descriptions are clear and graphic, and given with much good humor. In this little book one finds much of history; a vast fund of information about the country traversed by the Atchison lines that will be useful to the traveler in search of the picturesque, and to the colonist, the artist, and the miner; and much in the way of statistics, all enlivened by graceful pen-and-ink sketches, and all for the simple asking, as anyone may have a copy of this little book by addressing a request for it to the proper person. If one were to raise an objection to the form of this sort of publication, it should be that having prepared a text and illustrations so creditable in all ways, the company should waive the economical feature and give the work a setting equally deserving, with good paper, and presswork done, not by the lowest bidder but by printers who do not show their contempt for their own work by nailing it into books as if it were a barn when there is so much good linen thread in the market.

THE INLAND PRINTER.



READY FOR THE RIDE.

Specimen of half-tone engraving by
BLONGREN BROS. & CO.,
175 Monroe street,
Chicago.

THE INLAND PRINTER.



From a photograph by
JOHN H. TARBELL,
124 Lexington Avenue,
New York.

A COUNCIL OF WAR.
(Scene in Yorkshire, England.)

Half-tone engraving by
A. ZIESE & CO.,
345 Dearborn street,
Chicago.



While our columns are always open for the discussion of any relevant subjects, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

MY "KICK" BOOK.

To the Editor:

INDIANAPOLIS, Ind., May 6, 1893.

The matter of buying supplies for a print shop is indeed a study, if not an art. For four years it has been my duty to do the buying for our office, dealing generally with the traveling men sent out by the various houses. It took me two long years to find out that I had not memory enough to keep in mind the defects found in this or that man's goods. One day, having received a lot of ink that was in no way satisfactory, I concluded to buy no more of that brand, and fearing that I would forget it by the next time the salesman called, I bought an indexed pocket memorandum book, and under the heading of "Inks," set forth in detail my "kick." By constantly adding to it as occasion would require, I soon found myself possessed of a book which was invaluable to me, but an eyesore to the drummer who tried to stick me with shoddy goods. For the last year I have not only utilized this book for "kicks," but for quotations and pointers in general, and have now got it so complete that it is really an abridged descriptive catalogue of all things needed in our line. I consider it one of the best labor and money savers we have in our office. To those who have never tried a scheme of this kind, I ask them to give it a one-month's trial, and I have reason to believe they will thank the writer for this pointer.

CHANK FRANCE.

THE CHATTANOOGA PLAN.

To the Editor:

TOPEKA, Kan., May 15, 1893.

Separate organizations for job and news printers, as suggested by Chattanooga, would hardly be a benefit to the craft. I am sure that the good features of that plan can be as well secured in one organization as in two. No. 121, in raising its scale not long ago, took a step in this direction, though, because of International law, necessarily a short one. Before the scale was adopted by the union as a whole, each class voted separately on what its scale should be, and after the news men had decided the advance they were entitled to, and the job men had concluded how much of a raise they ought to have, the union as a whole proceeded to adopt a scale of prices made up of the ideas of both parties.

Now, why would not such a plan do away with the necessity of a double organization? When a question affects only one branch of the trade, why not let that branch decide what is just and right in the matter? But to do this it is not necessary to have two unions. Let the discussion be open to all, as disinterested advice is often the very best; but let the vote be confined to the parties who are interested directly. This would make necessary several changes in the International laws, but the changes would be minor ones. The adoption of this plan would, I think, reconcile all factions, in so far as this matter is concerned.

A. E. DAVIS.

FROM STOCKTON, CALIFORNIA.

To the Editor:

STOCKTON, Cal., May 5, 1893.

The state of trade in Stockton during the past month or more has been very dull, though the prospects for the future are moderately bright. From what can be learned from the roving tourist this state of affairs would seem to be true all over the coast. While Stockton has a population of but little over

14,000 there are four reasonably large printing establishments, with several lesser lights which have not come out from under the bushel as yet. These four offices are very well equipped with material and machinery, and execute work which would do credit to San Francisco and other large coast cities. But there seems to be one sad fact about the merchants and business men of the Pacific Coast. They do not appreciate good printing. Whatever their tastes may be with regard to productive soil, large and luscious fruits or neat business dress, they are incapable of judging as to the merits of neatly executed printing. In fact, seldom is it and but few are the merchants who object to any work, even if it would be a disgrace to the self-taught type-jobber of a country office. Considering this and as a general rule there is but little incentive and less remuneration for executing fine commercial work. For so long as the spelling is correct and the letters "show up" the work will pass muster. Well, I hear someone say, you must educate the people. Yes, that may be true, but like the biblical fig leaf, it is hard to cover the whole business. But there is one thing which is appreciated by merchants and business men in general, and that is speed. They are willing to greet you with a smile if the work is finished at the time they have set, regardless of its appearance.

By this I would not have it understood that all printing turned out by the Stockton establishments is of demerit, but it is by no means the fault of the merchants having it done.

I. W. ALLSPAUGH.

THE EIGHT HOURS QUESTION IN ENGLAND.

To the Editor:

LONDON, England, May 10, 1893.

In London on May 7 an important demonstration in favor of a legal eight-hours day took place, and if we are to rely upon the assertions contained in the speeches delivered from various platforms a legal eight-hours day in England will soon be an accomplished fact. But it is advisable to accept these utterances with caution. According to Mr. John Burns, M.P., for instance, "the march of intelligence, which was going on in the midst of the workers, meant some time in the near future the dealing of a deathblow to the present system of capitalism, which sent men to the hospitals or prematurely to their graves." Mr. Burns, apparently, considers the Miners' Eight Hours Bill which recently passed its second reading in the House of Commons to be first step in the direction of a general eight-hours day, and it does certainly appear as though some of the leaders of the labor party in England are determined to carry legislation on the question at any cost. "An eight-hours day would absorb the unemployed," says Mr. Burns—and this is one of the chief cries in favor of the movement. Shortening the hours of labor would, no doubt, give work to a great number of men and women now, unfortunately, in enforced idleness, but Mr. Burns in common with others overlooks a fact which the ordinary mechanic and artisan will consider of far greater importance than an hour or two of leisure. Unless Mr. Burns is prepared to fix the rate of wages by law, does he for one moment think that employers being compelled by law to engage more hands will pay the same wages for eight hours' work as they have been paying for nine and ten. As a matter of fact small employers of labor would be unable to do so, however willing they might be, and wealthy capitalists will refuse absolutely to be dictated to on the question. An instance of the independence of capital has recently occurred at Hull, where a dispute between shipowners and their men's union has been raging for some time with a result certainly not of advantage to the union.

Mr. Ben Tillett gives us a clear indication of what the programme of the labor party in England is to be: "It was urged by some people that when the workers had obtained an eight-hours day they would commence agitating for a seven-hours day. He believed that as soon as the workers were sufficiently educated, they would not be content even with a seven-hours day, but would work no longer than the aristocratic residents of

Belgravia." The outlook is a pleasant one for labor, but it relies too much on the assumption that employers are prepared to pay the present scale of wages in return for about half the quantity of work. A legal eight-hours day as a remedy for the great unemployed problem is altogether absurd. No act of parliament will ever prove effectual as a remedy for the evil. If, tomorrow, you could give work to every man in creation you would find many thousands would prefer to exist in a condition of filth, semi-nudity and semi-starvation rather than do honest work. Although it must be admitted that a shorter working day would necessarily give employment to a greater number, it is taxing our credulity too much to ask us to believe that human nature is so self-denying that men will content themselves with receiving a lower wage in order that others may derive the benefit. This is what the question practically amounts to and is the point which cannot be too carefully considered by those whom it affects before the power of law is asked for the purpose of restricting the rights of capital and labor. Labor parties, both in England and America, would be well advised to approach this great question of the shortening of the working day, in a calm and judicious spirit, recognizing that capital has rights as well as labor, and that it will be extremely difficult to go back when once the step has been taken.

H. WOOD SMITH.

INCREASED WAGES AT AKRON, OHIO.

To the Editor:

AKRON, Ohio, May 17, 1893.

The printers of Akron are in great glee over the successful issue of their demand for an increase of wages. The scale has been raised all-round, and they have besides gained an hour in the week, namely, instead of working sixty hours they are now only laboring fifty-nine, and in one office, the *Beacon*, only fifty-six hours. This is really a great advance. It was only a few years ago when the book trade only paid 25 cents for all kinds of work. Compositors are now getting from 28 to 35 cents for bookwork and 30 cents for newspaper.

In connection with the newspaper scale the Akron Union feel that to Mr. H. S. Saxton, manager of the *Beacon*—which is an open office—is due in a great measure the increase in the scale. The committee appointed to wait on Mr. Saxton are very much pleased with the way in which he listened to their demand, and while not immediately according their request he gave hopes that everything would come the way of the union. They asked for 28 cents and they received 30. If every manager would treat committees from unions in the same affable way, there would be no trouble. But they don't.

How strongly this contrasts with managers who are continually proclaiming their fealty to union principles and who flaunt the union label in their columns, and when asked to meet the demands of the union make the remark, which is so characteristic of such managers, that "if so and so pay it, we will; if they don't, we won't." This from a man who says that at all times he is in favor of the workingman, as he is one himself. He knew that the *Beacon* was an open office and consequently thought he was safe. His office employs seven hands, while the *Beacon* employs in its composing room alone some twenty-five or thirty. From such friends good Heaven deliver Akron Typographical Union.

COMP.

A CHAT WITH THE PRINTER GIRLS.

To the Editor:

CHICAGO, May 15, 1893.

Are printer girls bashful? I never have thought so, but not seeing one that had courage enough to say "How do you do?" on these pages, I am inclined to think they are.

How do you do? All you hosts of girls who, with nimble fingers and quick eyes, pick type from 8 o'clock till 6?

Do you do thoughtfully, carefully, quickly, intelligently, or do you do otherwise? I always feel that it is something I may be pardoned for feeling just a little proud of—the setting of a

long, clean string. A string in which I have posted up on the hard words, queer grammatical constructions, historical allusions, dates, etc. Do this and by and by you will have the pleasure of being referred to on points of information, spelling, etc. You may never be made "father of the chapel," but you can act as referee in the "wordy" disputes of the composing room.

Do you do politely? Remember to say "if you please" and "thank you" when somebody hands you a galley or picks up a letter you have dropped.

Do you do neatly and tidily? Do you leave type on the stone or sticking to the column rules? And how about what has dropped under your case? Of course you will reflect all the daintiness and cleanliness possible in your dress. Printer girls are not untidy, I am proud to think. I have just read an article on slovenliness and its opposite—tidiness, and have re-resolved to be more particular. Printer girls must needs be careful about the condition of their hands, and especially the finger nails. The ink will stick, and the type sometimes roughens and wears the nails off uneven.

Do you do kindly? You help the world along just so much in its progress toward the stars, if you will do this way. It is only a little thing to ask the man who stands near you how his wife and babies are, or help the girl beyond you with that piece of poetry which is so hard to indent correctly and to punctuate, perhaps. "*Noblesse oblige*" should be our motto, girls, since we have the opportunity of knowing what nobility is. I hope you all do well.

EDITH CONARD.

FROM OMAHA.

To the Editor:

OMAHA, Neb., May 13, 1893.

The early days of the spring trade were busy ones in the job offices. The rush came to a sudden end early in May, leaving a number of men idle. A paper dealer says their business is unusually quiet. On the other hand, H. P. Hallock, of the Omaha Typefoundry, remarks: "Trade is increasing rapidly, and we are having about all the business we can attend to, compelling us to work overtime. We are especially rushed in the type department, and it is evident that the craft appreciate the recent reduction in prices, and are stocking up their offices with new faces. Collections were never better than at the present time."

Daniel W. Carpenter, who attained his sixtieth birthday April 27, was presented with a gold-headed cane by the employes of the Klopp & Bartlett Printing Company. He has been employed in the printing business almost half a century, and was the founder of the Omaha *Morning Herald*.

The Omaha and South Omaha city directory is just out from the press of Ackermann Brothers & Heintze. It contains 1,158 pages, a gain of 86 pages over last year's work. This was a surprise to the croakers, who are to be found here as everywhere, predicting retrogression in the city where they reside.

William McDermott has accepted the foremanship of the printing department of the Rees Printing Company. This company has just turned out for the World's Fair Commission of this state 300,000 pamphlets on the resources of Nebraska.

A remarkable change has taken place in Omaha in these bright days of 1893. Now, every office in the city is in friendly relation with union men, the first time since the general uprising in August, 1891, for a shorter workday.

The *Railway Record* is a new Omaha publication. A. F. Clark, George D. Griggs and Frank Kennedy are the owners and publishers, all of them practical printers.

The embossing fever has broken out in Omaha. Several firms have recently gone into this class of work, and one foreman informed your correspondent that he is working out a new embossing machine by which a number of colors can be printed at one impression.

In the Bohemian *Voice*, the recently established magazine in the interests of the Slav race, Omaha has the only Bohemian

paper published in the English language in this country. Also in *Hospodar*, the only agricultural and horticultural journal in the Bohemian language in the United States. The latter has attained a circulation of 6,000.

Omaha has a new daily *Hotel Reporter*. Medler & Spang are the publishers. BROAD.

THE TRUE INWARDNESS OF THE TRUST.

To the Editor:

CHICAGO, May 23, 1893.

It is an ancient custom, so ancient that if time alone could make respectability it would now be an honorable custom, for the pilfering party to cry "stop thief." This reflection results from reading the article by Tipograficus (we beg his pardon if we have not correctly given the pseudonym of the "cus" referred to) who writes in the last INLAND PRINTER and (save the mark) promises more to follow, that he is nauseated with the "pretentious claptrap of copper," etc. From his positive statement of the exact cost of production and of what founders can and cannot afford to sell for, we are driven to the conclusion that this gentleman is really an employé of a combine foundry rather than a straight knight of the stick; and his quill is scarcely deft enough to hide this fact and that the poor lone independent foundry and not the great combine, is the special object of his wrath.

It is easy to forgive an employé who says his employer is all right, or pleads that the public may consider him so, and it is wasting time to reply to his harmless crossbow with good powder and shot, however great the temptation, however abundant the ammunition; but if we could start THE INLAND PRINTER on the right track we should be willing to rest the argument. We ask that you consider our points "in their entirety" and we think you will, as the public and press generally do, see that the points are well taken and that our position is unassailable. To the end of shedding new light, which we hope will be convincing, we quote as before, your words and give our own views thereon. You say

"The effort of the American Typefounders' Company to fix values and steady discounts, offers a hope of reform in that regard."

Effort No. 1: To steady values by attempting an absolute monopoly in brass.

Effort No. 2: To announce reduced price-list in January, which was a net advance.

Effort No. 3: To announce reduced price-list two months later, this time reducing far below the prices which were only a little while ago pronounced "ruinous."

Effort No. 4: Whenever they find competition, abandoning absolutely price-list and discount and drifting aimlessly in the wake of that competition; and stating under their western manager's signature that they are "compelled, by sharp competition, to come down to prices that do reduce."

Will THE INLAND PRINTER secure from the combine in Chicago and give to the public a sworn statement as to the special discounts allowed twenty of their (the combine's) best customers during the past six months? We should be willing to rest the question of "steading values" on such an exhibit.

What deserves the reprobation of right-thinking, honest men, is not that the trust has advanced or reduced prices, but that it has claimed, and been credited by you, with reasons for doing so which are not reasons but shifty evasions of the truth. As showing the ultimate purpose of the combine, if there be any need of showing such purpose to thinking men, we may adduce the testimony of a printer on the Pacific Coast who writes us as follows: "I am glad to know that you and a few other houses are making it so warm for the trust, as the — foundry have the printers of the northwest Pacific under their thumb, and are, since they forced — out of business, charging enormous prices for the poorest excuse for type I ever saw."

If THE INLAND PRINTER or anyone else will point out an instance where any business became a monopoly, and did not

take advantage of its power, we shall be glad to hear of it. No such instance is, we think, on record; it is not in the nature of things. Competition, free competition, alone secures to the purchaser fair prices. It is not a question of whether the combination of typefounders is a monopoly. The question is, whether they *intended to become* a monopoly. That question has, we think, been conclusively settled by the testimony of one of the leading members of the combine, in a recent newspaper interview. If not settled by that testimony, it is settled by scores of acts done by the combine since it was formed — acts which are well known to the public and which are susceptible of no other explanation.

We cannot but admire "Tipograficus" for his courage where, in one paragraph of his letter, he boldly proclaims that there is no principle back of either combine or independents. As he has no right to speak for the Independents, however, his statement must stand as the platform of the combine.

Speaking for ourselves, and no one else has right or authority to speak for us, we wish to state as strongly as it may be stated, that from the beginning of the trust talk, our voice has been always consistently, firmly and out of deep conviction and principle against any form of trust, combination or limitation which in any way prevented our absolute control of our own foundry, or abridged our right to compete freely for any trade in our line. This conviction has deepened as we have proceeded, and we have been gratified and cheered to discover that equally strong and honest conviction lies back of the abhorrence of trusts which the newspapers profess.

As to the future, we require no compulsion from trust or other source to put prices at the lowest figure consistent with the maintenance of our present high quality. If prices may be safely reduced we shall reduce them, trust or no trust.

BARNHART BROS. & SPINDLER.

FROM R. W. HARTNETT.

To the Editor:

PHILADELPHIA, May 2, 1893.

I have read the letter from Barnhart Brothers & Spindler, in the April number of THE INLAND PRINTER. At the close they mention my letter of indorsement, published in the March number. Their letter is dated March 22, and in this letter they have made statements they would not have made if the letter had been written on April 3. I ask you, gentlemen, to kindly grant me space to defend my last letter, and to answer the above mentioned letter of Messrs. Barnhart Brothers & Spindler.

Your editorial in the February number was able and *correct* as well as truthful, and each month that has passed shows that the writer of that editorial knew the men who comprise the American Typefounders' Association, which led him to state facts that cannot be contradicted, and as time rolls on your position will be far stronger than it was then. They say in their letter that the association foundries do not cast much more than half the entire product of the country. Then, if that is true, where in the name of common sense is the "combine" and "trust" they mention so often? Why do they write in such a bitter strain, especially as they say in the last paragraph of their letter that one of their employés says if another trust should form, they would have to double their force?

It is not usual in business to find fault with your competitors when the course they pursue is likely to double your business. "Consistency, thou art a jewel." They charge that I am agent for the association. That is true *now*, but at the time my letter was published we were not agents; and we have a number of letters from Barnhart Brothers & Spindler urging us to become their agents. They say their discounts have not varied. We have letters in black and white that show by the different discounts that they were after all the trade they could get.

I have sold type for the last ten years, and during that time there has always been uncertainty, and every large order

we received or figured for caused us to write to the different foundries for new discounts in order to meet competition from western foundries.

I do not champion the association. They do not need it. Their method of doing business speaks for them. They publish a price-list that shows a reduction. They also publish the discounts, and now our type business is satisfactory, and it is a pleasure to give estimates when we know that the associated foundries and agents are figuring on the same discounts.

In conclusion, let me say the public and the printers in particular are in no danger from any source connected with the manufacture of type. As a general rule, the printers are, as a class, pretty well able to look out for their own interest. They do not need any of us, whether founders or agents, to protect them from danger.

Let us be consistent and charitable and try to see some good in our competitors. Yours truly, R. W. HARTNETT.

FROM FRANCE.

To the Editor:

PARIS, France, May 1, 1893.

The federated printers of France number 6,000. Their ostensible aim is, self-help by union; protection against unfair diminutions of salaries, and uniformity in working hours. The Berne Typographical Congress raised the question of the internationalization of the guilds, and the levying of a small monthly subscription — 1 to 2 cents per affiliated member — to meet the central expenses. I called on the obliging and ever-up-to-date secretary of the Federation, M. Keufer, for particulars of the *plébiscite* his association had organized on the Berne questions. Of the 6,000 enrolled members, 4,125 took part in the vote; 3,136 bulletins recorded adhesion to the international project; 852 dissented; a few votes were informal. Considering that in all voting in France the moiety of electors abstain, the record of interest and action is not unsatisfactory. Respecting the subscription of 1 or 2 cents per month and per member, to defray the common expenses of the Berne bureau, 3,097 votes were polled, of which 1,706 were in favor of 2 cents, being a majority of 315. The Federation includes all the unionist printers in continental France and Algeria.

I next inquired how the work of fusion, between the syndicated and non-syndicated typographers of Paris, was progressing. The former comprise 1,900, and the latter, 700 members. Just at that moment M. Liédé, the delegate of the non-unionists arrived, and was soon followed by M. Pasquelin, the delegate for the unionists. Both gentlemen are shrewd, practical and earnest. Invited to ask them what question I pleased, I was glad to learn that the efforts at reconciliation and federation were progressing satisfactorily, and that before the close of the current year both sides would "meet like parted streams."

In the early days of June, Paris will inaugurate a statue to Théophraste Renaudot, the founder of French journalism. It is a platonic dispute with what people — Egyptians, Chinese, Romans or Greeks — the idea of the news sheet originated. The Romans can produce most tangible proofs that they handled in their *acta*, the type of information that constitutes the backbone of modern journalism, less leading articles. But all attempts at best could only remain ephemeral, till Gutenberg discovered the art of all arts. Then it was only a question of time to perfect the means for extending, and at a small price per number, the circulation of copies of a news sheet. However, the sixteenth century witnessed a prototype of the modern journal, in the manuscript form, written by special scribes, and of which duplicates were made, so as to pass from hand to hand. A sample of such news-letter exists, dating from 1494. Occasionally the pages were illustrated with wood engravings.

The newspaper, in the modern meaning of the term, did not make its bow till between 1617 and 1622. The honor rests with the *Gazettes* of Amsterdam, for the first English news sheets were only translations of the Dutch *Gazettes*, and

appeared in 1622. France did not come into line till 1631, when Renaudot produced his *Gazette*. If the latter was not the first letter in the first line, it was on the whole the sheet which united most of the component features of the modern journal, because Renaudot, though a physician, was a keen man of affairs. He was born at Loudun in 1586, and graduated in medicine at Montpellier. Later he came to Paris, and having Cardinal Richelieu for patron, soon made his road to success. He successively founded an information and servants' registry bureau, a parcels delivery company, a pawn office, an advertisement sheet and a free dispensary for the poor. Many lucrative offices were bestowed upon him through the cardinal's influence. But it was as defender of the policy of Richelieu, against the pamphlets that stung his eminence, which largely contributed to bring out and sustain Renaudot's *Gazette*. A royal patent conceded to Renaudot the privilege to print and sell his *Gazette* — for ever and ever; to collect news of events happening within or outside France; to report conferences and give the market prices of merchandise. The *Gazette* appeared in 1631, in octavo of four pages; often the latter were increased to twelve, and the publication separated into an official and a non-official part. The daily issue gave birth to supplements and a monthly edition. The price of a copy of the paper was, in present money value, three sous.

Hardly was the *Gazette* well started, when Renaudot was obliged to commence law suits against rivals, who not only infringed upon his rights, secured by royal decree, but actually pirated in the most wholesale manner the news he published.

Those firms interested in the production of safety papers for bank notes, treasury bonds, railway scrip, insurance and financial stationery, would do well to look into the ingenious inventions of M. Schlumberger for detecting forgeries and rendering falsification of documents by erasure or ordinary inks impossible. He adds chemicals to the usual paper pulps, not only thus imparting to them a parchment resistance, but rendering the paper itself tell-taling and self-controlling if it be tampered with. He so successfully imitated the notes of the Bank of France that the governor was both astonished and alarmed, and after examining the proofs of the discovery, the council, for form's sake, instituted an action against the inventor to restrain his audacious imitations. He has his large pocketbook "lined with bank notes," which he printed by his own process and that are well calculated to deceive even the very elect — as they apparently did.

In the paper he manufactures for cheques, bank notes, etc., he can impart different tints, all next to invisible to the naked eye, and yet by touching any of them with a chemical, a dark spot is induced, proof of fraud. The paper itself is converted into a detector by its never expanding or contracting a hair's breadth, when once cut to the appointed size, during the operations of printing, and that security of fractional or mathematical exactitude is another serious guarantee. After tinting the paper the agreed upon watermark can be produced by a mordant biting out the tint as required. M. Schlumberger's cryptographique checks have been adopted for the stationery of the great railway companies, the Comptoir d'Escompte, etc. The postoffice and telegraph departments have utilized the processes for the money orders and savings banks' receipts; and the new blue postage stamps, for fifteen centimes, is manufactured from the discoveries, and which renders the use of the stamp a second time impossible once the ink has touched the colored, ribbed paper. The inventor of these safeguards is a native of Mulhouse, once the Manchester of France, and the *alma mater* for discoveries in the industrial arts. Designer and color-printer of calicoes originally, he has applied his knowledge and experience to safety papers. He is a consulting chemist, about sixty-one years of age though looking ten years younger, and producing novelties seems to be as natural to him as putting on his hat.

The Federated Master Printers are to hold their congress during the close of summer at Lyons. Among the questions

to be discussed are: The responsibility of the masters; the privacy of trade-marks; the national printing office and its relations to private industry; the execution of printing by the inmates of prisons, and the official plan of deciding contracts by fixing the price at a certain figure, and soliciting bids below that standard.

Not long ago I drew the attention of your readers to the happy fête given in honor of the diamond wedding of the head of the celebrated Catholic publishing firm of Alfred Mame & Co., of Tours. That honeymoon was of short duration, as M. Mame, despite his eighty-one years, and vigorous and robust constitution, has unexpectedly succumbed to an attack of influenza. His grandsons are associated in the house his father founded. The Mame establishment was one of the glories of Tours; it had no rival on the continent, in the sense that it finished all its printing output on its own premises for the market. It prints, stitches, and binds all its books; no work is given to extraneous hands. The establishment occupies a surface of five acres in the center of the city of Tours, employs a total of 800 persons, of whom 260 men and 250 women and children, are in the bindery; it produces six million volumes annually, and the warehouses can contain one million more. The stores alone employ 50 hands. The total annual salaries paid amount to \$170,000; the average salary of the men is one dollar per day, and of the women, the moiety of that sum. The working hours never exceed eleven, and Sundays and Red Letter days are religiously kept. The hands can count upon a retiring minimum pension of \$120. The deceased was very liberal in supporting schools, and providing model dwellings for his workpeople.

The director of the journal *L'Illustration*, the first of the pictorial newspapers in France, now prints its engravings from stereotypes made of celluloid, so the difficulties and dangers from heat and humidity by molding on the wooden engraving are at last conquered. The stereotypes are as sharp, as bright, and as delicate, as those of the best galvanos; they can be molded for the cylinders of rotary machines, and the proof of their success is, that since six months the illustrated journal in question has employed only celluloid stereotypes.

Calais, Lille, Lorient, Nantes and Limoges have of late been, typographically, in a state of unrest. The employment of female hands and apprentices, to succeed the dismissal of journeymen, are the chief causes of the fermentation.

EDWARD CONNER.

FROM SPRINGFIELD, OHIO.

To the Editor: SPRINGFIELD, Ohio, May 25, 1893.

Good printers are always in demand here. Rates are 30 to 33½ cents. The scale for job offices is, foreman \$17, assistant foreman \$16, compositors \$15. It is a fact, perhaps not widely known, that in the item of second-class matter this city of 35,000 population stands third in rank among the many large cities of Ohio, being next to Cleveland in that respect, and with the single exception of Augusta, Maine, prints a larger quantity of periodicals than any city of less than 300,000 inhabitants in America.

We are a trifle overshadowed by the large cities about us. Cincinnati, with her 400,000 people, is only eighty-four miles away, while Columbus, population 100,000, and Dayton with 75,000 inhabitants, are forty and twenty-four miles respectively distant.

The dailies are all evening papers. The *Republic-Times* is far in advance of its contemporaries by reason of age, prestige and influence. Its circulation is perhaps 4,500. Politics, republican. The *Democrat*, as well as the *Gazette*, have considerably less circulation and do not attempt to produce such a paper as the first named. All three have extensive job departments.

One of the most complete printing plants in the United States is located here, namely, the Winters Lithographing and

Printing Company. This concern has produced a large proportion of the colored lithographs issued directly by the World's Columbian Exposition Association, and is said to have already received \$180,000 in cash for work produced.

One of the institutions of the city is the magnificent establishment of Mast, Crowell & Kirkpatrick, who publish *Farm and Fireside* and *Ladies' Home Companion*, both semi-monthlies, the former with a circulation of 250,000, and the latter with half that size. The plant is a model one, representing a valuation of nearly a half million dollars, all said to have been made in the publishing business.

A fine new building is in process of erection, to be the home of two other publications of national fame: The *American Farmer and Farm News*, whose circulation now considerably exceeds 150,000, and *Womankind*, with a monthly issue of 25,000. The success of these two papers, under a vigorous new management, has been very noticeable.

The prohibitionists have a large building and employ many hands in the publishing of the *Beacon*, a monthly of 30,000 circulation. They also issue a weekly and publish a general line of books.

The situation of the city is beautiful, the climate most desirable, and unlike some portions of this state, everything is progressive, cities growing, wages improving, and general prosperity prevails in almost every line of agriculture and commercial business.

ESSEX.

FROM CHATTANOOGA TYPOGRAPHICAL UNION, NO. 89.

To the Editor: CHATTANOOGA, Tenn., May 10, 1893.

It seems that the resolution which was adopted by "89" and sent out to sister unions for their consideration has accomplished its mission, at least in part; that is, after a few snubs and setbacks from certain quarters it is beginning to receive a reasonable airing. And, as was also expected, it is being viewed through glasses of every conceivable hue. Some view it with fairness and consideration; others ridicule it as emanating from the minds of cranks, soreheads and disrupters; not a few look at it in an entirely false light, and some take a decidedly swinish view.

It might be well to again repeat that it is not, and never has been, the intention of this movement to form a union outside the jurisdiction of the International Typographical Union, but to solicit the authority from it to have our own local government and to elect independent representatives to that body. There is nothing secessionist in this, and could not possibly be so construed only by those who, from some motive of their own, willfully and deliberately put it in that light. For the enlightenment of this and the ridiculing element, let them look at past legislation: the machine question, short hours, the consummation of the deal with the pressmen, and various other cases of like character. The tardiness of the International Union in grasping these vital questions at the proper time can be laid at the door of just such as those who cry "suicidal," "cannot be," "the term compositor is too applicable to all," and like howls against every movement in which they were not personally benefited, regardless of rights that might accrue to others.

These are the tactics which forced the pressmen from under the International Typographical Union banner, caused them to apply the only remedy for the evil they sought to correct, which was a union of their own, in consequence of which the International refuses to exchange cards with them, and, of course, these same wiseacres set up the cry of "unfair." So be it. What is the result? The seceders or "unfair" pressmen carried with them a vast majority of the union pressmen of the country, and control the principal part of the situations in which their services are required. How many men who carry International Typographical Union cards are working in the offices where these same *unfair pressmen* are running the

presses? Why don't we brace up and enforce the laws we make? Simply because we are helpless. The remedy has been taken out of our hands. We can't put up incompetency as a plea, for they are the same men. If they were competent in the International Union, they certainly are equally so out of it. If our enacted laws fail to work freely in this case, will it not be the same on other questions of equal importance—shorter hours, machine work, etc.

All this is proof positive that no man is capable, therefore should not have the right, to make laws to govern any part of the trade with which he is not familiar, regardless of the rights of persons working in that particular branch, although it is extensively done, and is one of the evils that should be remedied. It is said that the way the streets of Jerusalem were kept clean, every man swept before his own door. This rule would be very applicable here.

If we have the interest of the union at heart, we will stand together as a whole, shoulder to shoulder, under the generalship of the International, ready to act promptly and in concert when her interests are in jeopardy; but when it comes down to local government, representation in the legislative body to enact laws by which we are to be collectively governed, then it would be more satisfactory and just for each one to "*shinny on his own side*," for the days of government by mere numerical strength are, or should be, about over.

One of your correspondents deplores the fact that new methods, new machinery and new appliances are classifying the trade already, and that a job printers' union would be another nail in the coffin of the "all-round" man. That is an open question. The "all-round" printer's days are numbered so far as the term in its fullest sense applies today. We cannot stop the progress of the age, and would not if we could, for so far new labor-saving devices have always created new and better fields for labor, and the best we can do is to keep up with the procession. With the demands of the present age the tendency is to create a large army of specialists. Not a great many years ago the pressman was almost unknown in the printing office as a tradesman. The foreman "printer" looked after that department. Could he do it now? Hardly. He has enough to do to "tend his own knitting." Presswork has become a fine art, as *THE INLAND PRINTER* proves, and the pressman becomes a necessity. So with the printer. The man with brain active enough to create tasteful designs even in commercial work, the rule-twister, all are in demand. Does it look like nailing a man in his coffin to put him where he can acquire these accomplishments? It looks more like taking the lid off the coffin to give the job printers a charter and "right of way." It is the only show for an all-round man to avoid being a specialist.

Sometimes circumstances, but more often a man's own will, control his destiny. So, as soon as he can set "straight matter" enough, together with his "bonuses," to insure him the scale, an apprentice applies for and obtains a card. Not infrequently that card fixes his fate as a printer. He has not finished his trade, in many cases is only an inferior compositor, and his one opportunity is gone, unless he finishes his trade in a country office or perhaps "rats" some union man out of a job. He must live. If not in the union, then out of it. But injustice has been done both him and the union. This is another evil the separate charter will, in a great measure, remedy. Compel him to finish his trade, or grant him a certificate according to his ability, and we would not be troubled further by those who are competent (?) because they "carry a card," yet would be woefully incompetent without one.

The same correspondent does not believe in classification, but rather a subdivision of the whole. All right. He can call it by what name he chooses and we will be content, just so we have a separate charter for our end of the "divvy." He also fears a strong and determined opposition from the political element. This need not be questioned; and this being so, the sooner these political "rings," "combines," etc., are broken up the safer unionism will be, for with such politicians it is one

for unionism and *nine* for "boodle," and they would sacrifice their union to their political aspirations every time.

Give us the rights we are justly entitled to and pay for, and we will have better printers, more equitable laws, a shorter workday in the near future, and a more fraternal feeling among all printers. As long as the present dissatisfaction exists, no desirable results will ever be accomplished. Give us justice—we can stand it.

THE COMMITTEE.

THE TYPE QUESTION.

We call the attention of our brethren of the press to an article in another column, copied from *THE INLAND PRINTER*, of Chicago. *THE INLAND PRINTER* stands confessedly at the head of the list of trade journals of its class in the United States, and as it is noted for its conservatism, as well as its devotion to the best interests of printing in all its branches, we think its utterances should be entitled to great weight.

The publication of the article referred to is particularly appropriate at the present time, in view of the action of the Georgia Press Association, in attempting to commit its members to the patronage of certain typefoundries, to the exclusion of others.

As is well known, the *Journal* is uncompromisingly opposed to trusts or combinations of any kind seeking to control the price of any product. But we are for fair play, and as the result of the present fight among the typefoundries has resulted in lower and more uniform prices to the printer, and as there is no probability of either side ever being able to control prices, even if they desired to do so, we cannot help thinking that the Georgia Press Association should go very slow in taking part in a fight where they have everything to lose and apparently nothing to gain.

This action of the Georgia editors seems all the more strange in view of the fact that the American Typefounders' Company, from which they are asked to withdraw support, has just issued a new price-list making a sweeping reduction of thirty-seven per cent from former list prices and which the outside foundries have so far shown no disposition to meet. Of course, they will be compelled to meet it on large orders, but it is very doubtful whether they will attempt to do so on small bills, whereas the American Typefounders' Company makes no discrimination between the purchaser of \$5 or \$500 worth of their goods.

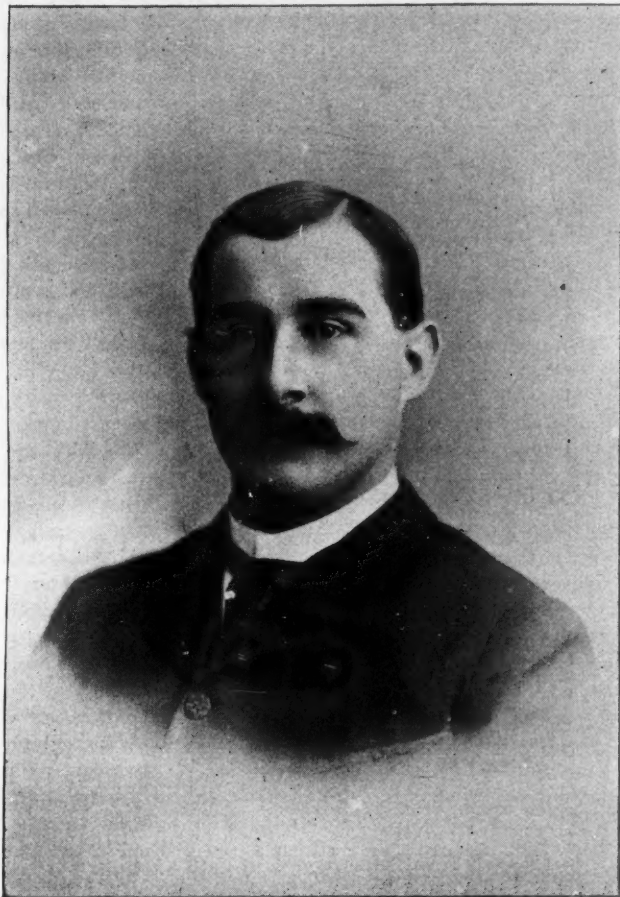
Of course, we are all opposed to trusts, and none more so than the *Journal*, but we fail to see why we should cry "wolf! wolf!" when there is no wolf in sight. The new company controls only about seventy-five per cent of the total type product of the country, and as two, at least, of their rivals are millionaires, there seems to be but little prospect of either side ever getting control of the market.

The American Typefounders' Company seems to be a trust only in the sense that the newspaper unions are trusts, or the typothetæ societies, or the furnishers of plate matter, or any other combinations for facilitating business. We are not, however, defending this company, nor can we find any ground for condemning it. Our position is, that it and its rivals are perfectly able to take care of themselves without any assistance from the Georgia press. This company was, of course, organized to make money, and there is no evidence that the foundries outside are in business for any other purpose, or that they refused to join the company for any other reason than that it was not to their pecuniary interest to do so; therefore, all this pretense of philanthropy and nraudlin affectation of principle is simply acting for effect. Neither side is in business simply for its health, and printers are not children nor fools to be deceived by any such clap-trap.

We should think that sound business policy would suggest to the members of the Georgia Press Association that they buy their type, as well as paper and other supplies, from the parties offering them the best goods at the lowest prices, regardless of what relations the seller sustains to others in the same line of business.—*Atlanta Journal*, May 17, 1893.

GRIFFITH, AXTELL & CADY COMPANY.

AMONG the artistic specimens of printing received by THE INLAND PRINTER none rank higher than those produced by the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts. The name of the corporation is familiar throughout the country, and we gratify the interest of our readers by showing in another portion of this issue a specimen of the firm's work in embossing. The moving spirit of the establishment is Mr. J. Eveleth Griffith, president of the



J. EVELETH GRIFFITH.

corporation. Mr. Griffith was born in Washington, D. C., in 1860. His business life began in 1875, and in 1879 he established a job printing office of his own. Later he made several ventures in weekly journalism and started the *Daily Journal*, which bid fair to be a success and develop a bright future for the boy of twenty. He was seized, however, with the western fever, and selling out his Washington interests he went west and traveled over the country for two or three years, gaining experience which has ever since been valuable. In July, 1882, he went to Springfield, Massachusetts, and here began the development of that faculty for artistic printing which has since gained Mr. Griffith fame. The following year he went to Holyoke, accepting a position with Clark W. Bryan & Co., and after working there three years returned to Springfield as a partner in the firm of Wells, Rafter & Co. The firm sent out a strikingly beautiful embossed card announcing the change in the firm. The card attracted instant attention. Six months later he removed to Holyoke and individually opened a new job office which was a success from the first. In fact, business grew so fast that larger quarters became necessary, and in 1888 these were secured and C. S. Axtell taken into partnership. In 1890 further enlargements were made and the Griffith, Axtell & Cady Company incorporated under the laws of Massachusetts. Since that time both Mr. Axtell and Mr. Cady have disposed of their interests. During these years the fame of Mr. Griffith

personally and of the firm of which he is the head and soul has been constantly growing wherever fine printing is known, until now orders are sent from all parts of the United States and Canada; especially has he become famous for beautiful embossed work, and for the publication of advertising specialties, among which may be mentioned the "Ideal Masterpieces" and the "World's Fair Illustrator," many hundreds of thousands of copies of which have been sold, and the company's latest publication "A Mint of Hints," of especial value to advertisers and business men, promises an equally large sale. Mr. Griffith's reputation as an embosser is fully equal to his renown as a printer and this sketch would be incomplete without a brief mention of this. From the first small beginning, his work in this line rapidly gained recognition until now he stands in the front rank of artist-embossers in the country. An embossed cover or advertisement is wonderfully effective, and the public is learning this, as may be judged by the large amount of work done by the Griffith, Axtell & Cady Company. The work of Mr. Griffith, both as a printer and embosser, is noted for purity and simplicity of design combined with striking effectiveness of execution. Yet everywhere a keen appreciation of the character of the job is shown; color, paper and type all being in perfect harmony and yet perfectly adapted to the job, though mere smoothness is never attained at the expense of strength. To say that Mr. Griffith's style is striking yet simple is to sum the whole matter up in two words, and when his undoubted typographic genius is mentioned ample



FRED M. SMITH.

reason is given for this position among the experts of the craft. Mr. Griffith is very popular socially and is a member of Springfield Commandery, K. T., and of Aleppo Temple, Mystic Shrine, Boston.

Associated with Mr. Griffith as the secretary and treasurer of the corporation, Mr. Fred M. Smith contributes a ripe experience to its success. Mr. Smith was formerly assistant treasurer

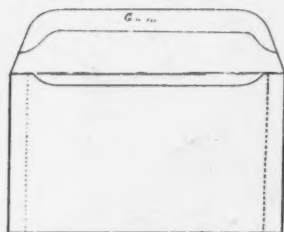
of the Valley Paper Company, one of the largest paper manufacturing concerns in the East, and is esteemed one of the brightest business men of Holyoke. He is a graduate of Amherst College, class of 1884, and has held a number of municipal offices in the gift of his townsmen. His election as town treasurer of South Hadley, Massachusetts, for the last three successive years on both the republican and democratic tickets without a dissenting vote, is a proof of his popularity in the pretty little villa opposite Holyoke, and where he has recently built him a handsome residence. Mr. Smith is also master of the Mount Holyoke Masonic Lodge in South Hadley, member of Springfield Commandery, K. T., and of Aleppo Temple, Mystic Shrine, Boston, Massachusetts.

The company occupies a building at the corner of Front and Dwight streets, three stories in height and 50 by 60 feet. The lower floor is used as the stockroom and engine and boiler room (the firm furnishing their own power). On the second floor is the pressroom and three offices: general office, Mr. Smith's private office and Mr. Griffith's private office. The third floor is the composing room and the designing and engraving departments. As has been said, the specialty is embossing, and this beautiful and popular work is carried to rare perfection. They have lately perfected a method of embossing type forms which in a short time will revolutionize the embossing business and create an immense demand on account of the exceeding cheapness and beauty of the work, the dies being produced for practically the cost of an electrotype.

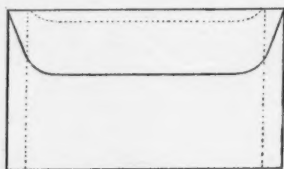
The products of the company have been frequently reviewed in our "Specimens Received" column, and have ever won our admiration by their elegance and taste.

THE KIMBARK LABOR-SAVING ENVELOPE.

MR. E. U. KIMBARK, with the J. W. Butler Paper Company, 216 and 218 Monroe street, Chicago, has devised an envelope that will receive a warm welcome from printers and others. Its points of excellence are, briefly, a neater appearance and greater convenience. Either side of the envelope can be used for the address, and the flap side being used for this purpose prevents errors, as the writing or printing is of necessity face up. There is also greater security from



OPEN.



SEALED.

tampering, as the stamp acts as a seal. Under the process of manufacture every envelope is perfect, and there can be no poor gumming. Unsealed circulars and pamphlets cannot push out, as the flaps are long, yet easily tucked in. Both sides may be printed at one impression, the flap being used as one side; there is no danger of injury to type as in the old style envelope, and the underlaying for protection being also done away with, gives greater speed in make-ready. There is no "opening out," the envelopes being manufactured open, simply creased ready for folding, they are as easily printed as a circular, giving superior work. The envelopes are made from a roll and there is absolutely no waste in their manufacture. Messrs. Wolf Brothers, of Philadelphia, are the manufacturers, and the new form will no doubt have a large sale. It has already been adopted by all the principal dealers.

The drawings herewith represent the envelope both open as it comes from the factory, and sealed. The dotted lines at the ends show the "seams," or folds.

PROOFROOM CHAPEL, GOVERNMENT PRINTING OFFICE.

IN every large printing and publishing house there is one department that is highly important and essential. That is the proofroom. It occupies a position similar to the faculty in an educational institution, and with duties fully as onerous and laborious.

Perhaps the best example of a well-disciplined force of proofreaders is seen in the government printing office at Washington, D. C., the largest publishing house in the world. In this issue of *THE INLAND PRINTER* we reproduce from a group photograph a picture of their chapel in that vast establishment. To them is delivered the author's manuscript, generally a bulky mass of very crude matter. They edit it, indicate style, and send it to the various composing rooms, from whence it returns accompanied by the proofsheets of the printers' work, which are read, put through several processes of revision, and finally, in a marvelously short time, printed and bound, and issued to the people.

These gentlemen are officially known as proofreaders, but among the compositors this aggregation of accomplished printers is facetiously termed the "brainery," for within it is reposed the authority as to the multifarious technicalities laid down as the law of "style" on all government work. While perhaps they may not compare with the *immortels* of the French academy, many of them are accomplished linguists and do much toward the purification of our polyglot language, some of them having received high commendation from authoritative lexicographers. To their acquirements of classic and scientific lore, extracted from the best works of specialists, they have added the benefits of foreign travels, the natural results of the peripatetic proclivities that seem to be inborn in the printer. One of them carries a commission from King Kalakaua as consul from the Hawaiian kingdom to Mexico, another thirty years ago helped to establish the first state printing office in the ancient civilization of Egypt, under the personal supervision of the Khedive, and not only reads nearly all modern and dead languages but is master of the hieroglyphs of the Pyramids. Others make specialties of American Indian jargons and ethnological sciences, and still others are skilled American printers who create and perfect the rule-and-figure-work wonders so often seen and admired in Uncle Sam's publications.

Under the equitable system of government institutions they are gathered from every part of our common country, and had we the space many of them might be personally mentioned without invidious distinction. Their names are indicated on the picture and will be recognized very generally by the craft at large.

NEVER TOO LATE TO DO GOOD.

They say it is never too late to do good, so I inclose \$2 for one year's subscription to *THE INLAND PRINTER*. I have long appreciated the journal and always intended to send my name, but the printer's habit of procrastination long ago attacked me. While I have been trying to do creditable work, I know I have missed inspiration and lost money by not having your journal regularly.

Yours truly, H. F. WARD.

WASHINGTON, Pennsylvania.

EDITORIAL FRANKNESS.

We will positively enter no name on our subscription book without the cash. We trust that no one will become offended at this rule of ours. The fact is, we had a little trouble in east Texas with three Chinamen about back subscriptions. We killed two of them and hurt the other so badly the doctors had to kill him, and in order to get out of this scrape we had to promise "Squire White" that we would never take another subscription without the cash.—*Nevarro (Texas) Champion*.

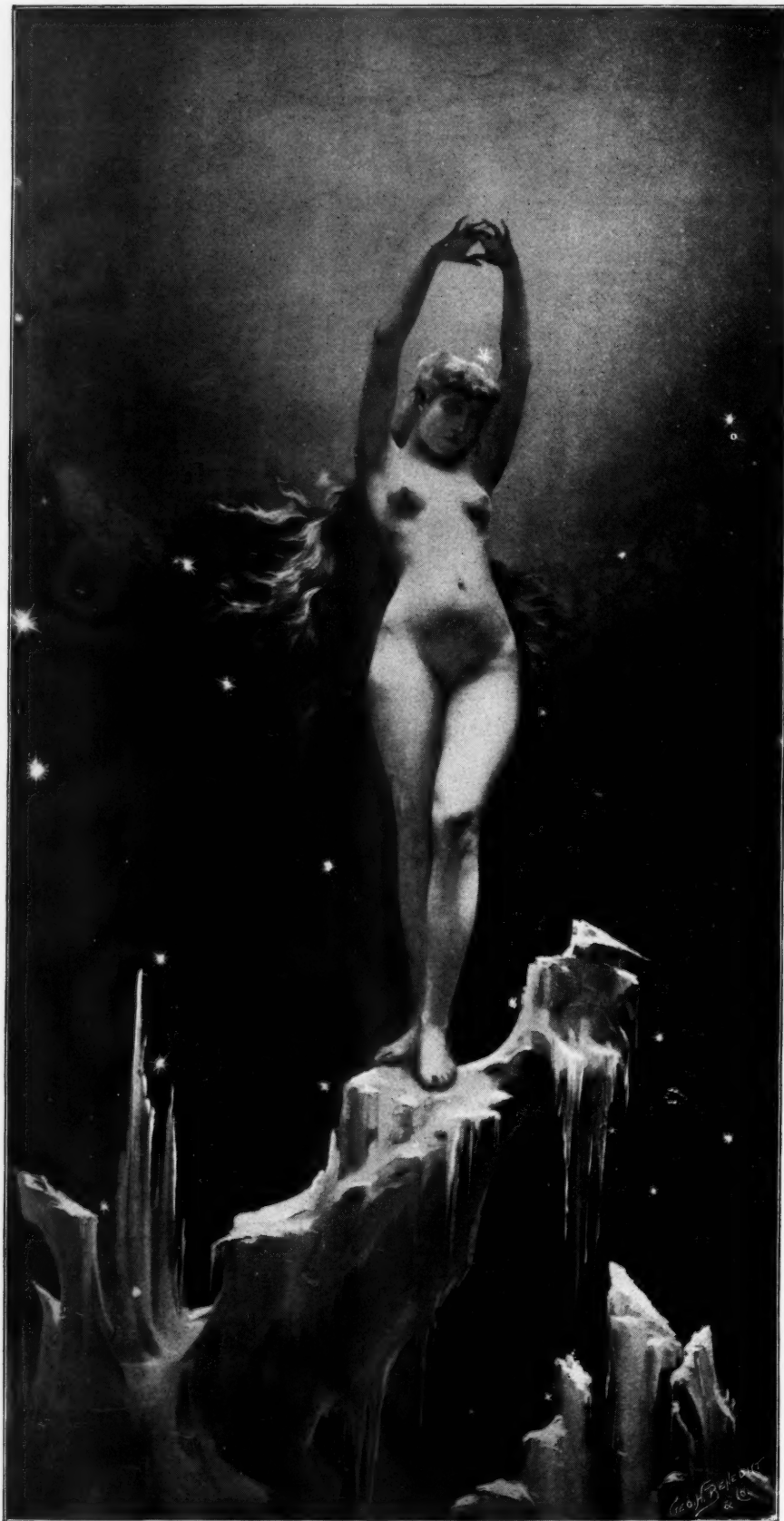
THE INLAND PRINTER.



C. M. Robinson, Jr., W. A. Mitchell, A. A. Mayerslein, D. Harris Smith, Karl H. Baker, W. E. Young, Zidon E. Rose, Chas. H. Sawyer, W. L. Abbott, A. B. Smith,
 S. D. Howell, G. Darnell, J. Warren Fisher, Albert R. Dyer, Henry Thurston, Merlino Hull, A. C. Yates, W. R. Lyman, Geo. A. R. McNeil, L. H. Patterson, Wm. M. Bass,
 E. B. Chambers, John R. Rankin, J. N. Hall, W. H. Livermore, W. F. Bunnell, G. C. Havener, Chairman, W. I. Schnaboff, J. A. Scott, C. W. Ott, A. H. Brown,
 Geo. B. Carter, Joseph S. Clarke, Leon Barnett, Jerome A. McCowan.

PROOFROOM CHAPEL, GOVERNMENT PRINTING OFFICE, WASHINGTON, D. C.

THE INLAND PRINTER.



Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.

THE POLAR STAR.

L. B. BENTON.

A PART from the natural gratification which arises from an opportunity such as the present affords to testify to the high estimation in which Mr. Benton is held by those who know him, there is to us an added pleasure in that this is the first time that his portrait and biographical sketch with a description of his chief invention—the Benton punch cutter has been published.



L. B. BENTON.

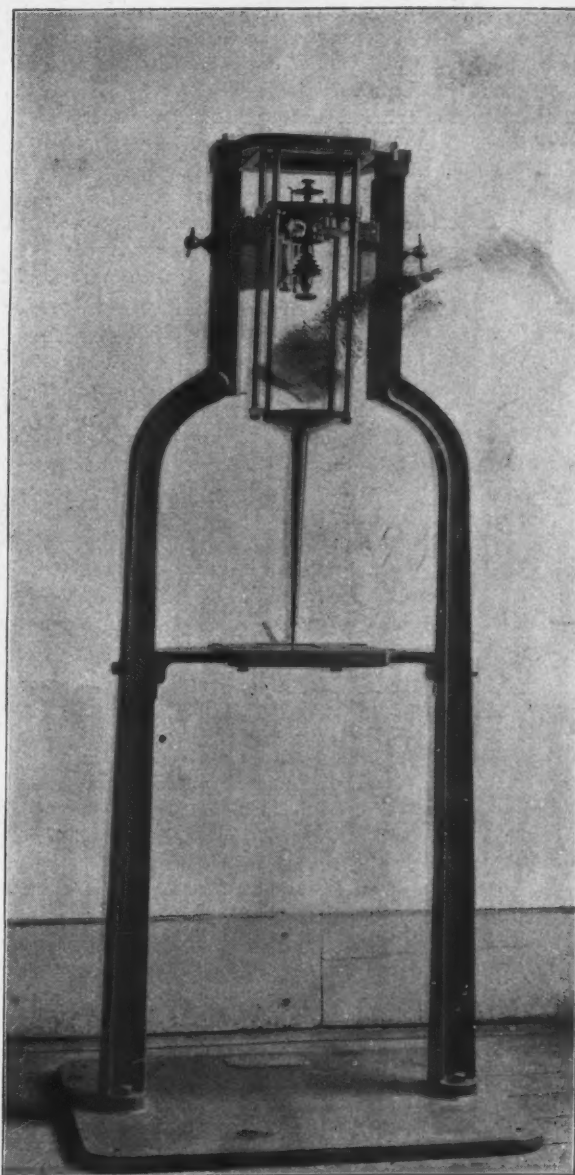
As the senior member of the typesetting firm of Benton, Waldo & Co., of Milwaukee, Wisconsin, Mr. Benton has sought to make his works speak for him. They have spoken so loudly that it was fitting—so many of our readers said, and we agreed with them—that Mr. Benton's native modesty should be prevailed upon to permit the appearance of his picture in these pages.

Linn Boyd Benton was born in Little Falls, New York, in 1844. In 1854 his father went to Milwaukee, and about two years later the family moved to the same city, but shortly after left Milwaukee for La Crosse, where for ten years young Benton remained, at first attending school and pursuing his studies with characteristic perseverance. His strong taste for the higher mechanics diverted his mind from the professional career mapped out for him by his father and the result was an agreement for the division of each day—the morning hours to be given to study and the post meridian to a gratification of his tastes in mechanics, and to these latter studies Mr. Benton traces much of the results that have been reached by him.

The printing business then threw its fascination over him and he entered the office of the La Crosse *Republican*, Charley Seymour's paper, and as a "devil" rolled the forms in the well-known style of the offices of those days. His inventiveness, ever alert, caused him to adopt a method of handling the sheets which assisted the pressman to a degree which appreciably shortened the time at press, young Benton's award being his freedom at an earlier hour. His advance through all the departments of printing was rapid, and as foreman of the office his success was pronounced.

Leaving La Crosse Mr. Benton went to Milwaukee as bookkeeper for Mr. J. A. Noonan, who conducted a typefoundry and paper house. Mr. Benton soon left the business office and took a position in the paper stock store, where he remained eight years, ending as a buyer.

About this time Mr. Noonan failed in business, and at the bankrupt sale Mr. Benton and Edward Cramer purchased the typefoundry, and the former, with his usual energy, began to learn the business, and when the intricacies of that business are appreciated the task before him may be understood. He patiently and persistently labored to perfect matrices and molds, cast leads and slugs, and studied and wrought almost without cessation—whenever he saw an opportunity to economize time and labor his inventiveness was immediately at work, and almost never has he sought to solve a problem in labor-saving machinery without success.

BENTON PUNCH CUTTING MACHINE.
Height, 5 feet 4 inches. Floor space, 22 by 28 inches.

Mr. Cramer sold his interest in the business in about a year to Mr. Frank Gove, and the firm of Benton, Gove & Co. continued for eight years, when Mr. Gove died. Mr. Benton purchased from Mrs. Gove the share her husband had held, and in 1882 sold an interest to Mr. Waldo, and the firm of Benton,

Waldo & Co. still continues, though the foundry has been taken over by the American Typefounders' Company. The firm conduct a large and profitable business in punch cutting in Germany, England and Canada.

One of Mr. Benton's inventions—the well-known self-spacing type—is a labor saver of the simplest and most perfect character. It enables the compositor to accomplish twenty-five to thirty per cent more in the same time than by the ordinary type, and for such justifications as are exemplified in railway tariffs, pedigree charts, etc., it is invaluable. Among skilled mechanics Mr. Benton's masterpiece is the automatic punch cutter, a description of which we attempt.

For the production of steel punches by machinery a sheet of calendered book paper is clamped on a table which is provided with a metal top, and on this paper is drawn in outline with a lead pencil the lower-case "m" and "o" and the cap "H" and "O" (which are known among typefounders as characteristic letters). The shape, heft, etc., of these first letters so drawn determines the general style of all the balance of the letters in the font. These outline drawings, still fastened to the drawing table, are by the use of the pantograph process, reproduced (somewhat diminished in size) on a wax-covered plate, and an electrotype taken from this wax tracing constitutes the pattern which is used in the engraving machine proper.

The lead pencil drawing is about sixteen thousand times larger than brevier, while the electrotype taken from the wax tracing is about one thousand times larger than brevier. The size of the punch produced in an engraving machine from an electrotype pattern is varied by changing the leverage of the machine. The limits in size of punches cut by the changing of leverages vary from a character which is so small as to be imperceptible without the aid of a magnifying glass, up to a size of an inch square. From a typefounder's standpoint the advantages derived by the use of this machine are:

1. It produces punches at a minimum cost.
2. Punches made by the machine are very much more perfect in form, and the cutting is more accurate than it is possible to produce in hand cutting.
3. The "picking" on type cast from matrices made from these punches is much less than on type which is cast from matrices made from hand-cut punches.
4. The machine cuts a bevel at any angle, and a counter to any depth.
5. A letter can be cut in position so that by the use of guides a strike can be made nearly in position, thereby saving much time in fitting and justifying matrices.

The most perceptible advantage derived by the type consumer is that, as all punches cut on this machine present an absolutely perfect and uniform inside and outside angle, it follows that the type will of necessity produce a very much more perfect stereotype or electrotype matrix.

This perfection of angles or bevels insures a uniform wear on the type, and prevents the distortion which is always apparent in partly worn type which is made from hand-cut punches. To demonstrate this advantage, type made from machine-cut punches has been taken and filed or rubbed down an amount equal to a ten years' wear, the result being that the face would still retain its exact contour throughout. We understand this remarkable machine will be on exhibition at the Columbian Exposition. Type made from these punches and worn down so that it was $\frac{1}{1000}$ too low to paper has still presented a fair printing surface.

The exquisite minuteness and exactitude with which this marvelous device can perform its work was illustrated not long since when a facsimile of a signature consisting of two initials and six lower-case letters was cut absolutely perfect in a script so small that it could not be distinguished without the aid of a powerful magnifying glass. The total length of the signature did not exceed the thickness of two sheets of writing paper.

Mr. Benton is reported the best practical typefounder in the country, and is a valued director in the American Typefounders'

Company. He is also the mechanical expert in the same association, sharing the exacting duties in that regard with Mr. Henry Barth. He is at present in charge of the exhibit of the association at the World's Fair, and his energy and ability will, without doubt, make the display one of the most attractive to the printers of the country and to the public in general.

Mr. Benton is, like most men who have accomplished much, modest in discussing his achievements. Genial and accessible, he is an entertaining companion, and a compendium of facts on the technique of typefounding.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AMONG the patents relating to the printing interests granted by the government during the month just passed, three were granted to Samuel G. Goss, of Chicago, Illinois, all being assigned to the Goss Printing Press Company, of Chicago. Two of these patents are illustrated in the accompanying cuts.

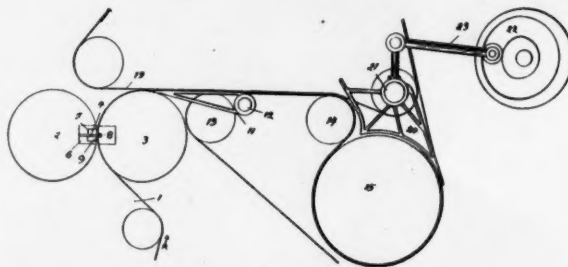


FIG. 1.

Fig. 1 illustrates a delivery apparatus constructed to cut the web into sheets and deliver the several sheets to the associating mechanism. By adjusting the mechanism which operates the switch 20, any desired number of sheets may be associated before they pass to the rollers 15.

Fig. 2 shows a cross sectional view through an apparatus designed to deliver the printed sheet with a single transverse fold. The remaining patent to Mr. Goss covers a different kind of delivery apparatus for delivering sheets after they have been cut and folded. A shaft carries a series of rollers, and

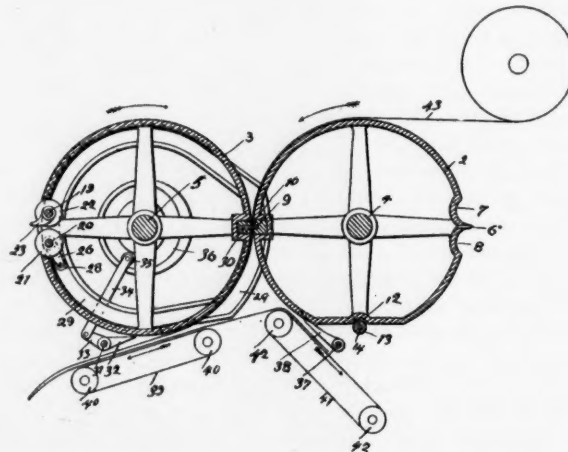


FIG. 2.

mounted in the rollers is a second shaft having gripping fingers which are located between and out of contact with the rollers, so that when the grippers are turned in they will not project beyond the surface of the rollers. Releasing mechanism causes the grippers to drop the paper at the proper time.

Fig. 3 shows a perspective view of an addressing attachment for printing presses invented by Ira W. Newman, of Toledo, Ohio. The addressing attachment is detachably secured to and caused to print at any point upon the table upon which the

sheets are deposited and is operated by the sheet delivery part of the press. A flexible band, carrying detachable plates, is employed and each paper is addressed as delivered.

Fig. 4 shows a longitudinal section through a printing press patented by Hugo Grumbach, of Jersey City, New Jersey, especially designed to print the National Flag, "Old Glory." One

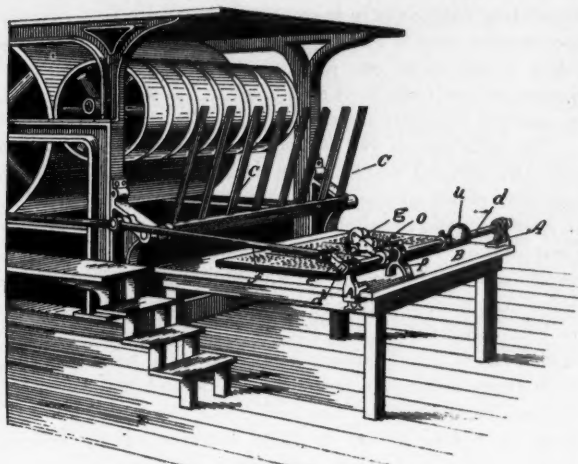


FIG. 3.

inking device shown at O in dotted lines supplies ink to a series of continuous ridges I. The red and blue for the short stripes and the stars are printed by parts K and L, each receiving its color from a suitable inking device which recedes, when not in use, to permit the other printing surface to pass.

Walter J. Smith, of Leamington, Canada, received a patent on a color-printing device. Boxes of the form of the characters to be printed are filled with the proper colored ink and a porous material. The ink passes by capillary attraction to the top of the box, where the paper receives the impression.

Charles S. Travis, of Minneapolis, received a patent for a matrix making machine which he assigned to the Minneapolis Electro Matrix Company. The apparatus is similar to those patented to Goodson several years ago. It is electrically actuated and successively indents and spaces the letters or charac-

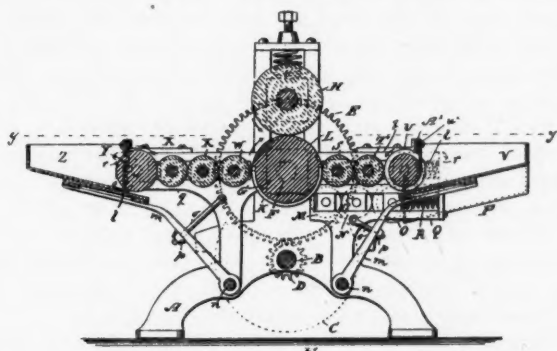


FIG. 4.

ters in a sheet of pasteboard or like material for stereotyping. The apparatus is said to be so constructed as to render possible greater speed, more accurate feeding of the sheet and greater perfection of work.

A second matrix making machine was patented by Casper S. Redfield, of Minneapolis, Minnesota, and the patent was assigned to the Chicago Matrix Machine Company. The device is similar in nature to those previously patented by the same party. It forms stereotype matrices by the successive impression of independent type dies.

John Hooker, of Beccles, England, received a patent for an indicator mechanism for typesetting machines, to show whether a line of type set up is too long or too short. The continuous line of type, as it comes from the composing machine,

travels along below two catenas carried by slides which are drawn forward by the type; when enough type are advanced to form a line, if the line needs justification, an electric current rings a warning bell.

A patent has been issued to William Wickersham, of Boston, Massachusetts, for a printer's coin and its key. The two parts of the shell of the quoin have internal grooves adapted to receive a series of discs having cams to expand the quoin as the key is turned. To prevent its getting out of adjustment projections are made on the outside blocks near the edges of the cams.

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z Th G & \$ £
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 . , ; : ! ?

FIG. 5.

Fig. 5 shows a font of type for which a design patent was granted to Rudolph Gnichwitz, of Ashbourne, Pennsylvania, the patent being assigned to the Mather Manufacturing Company of Philadelphia, Pennsylvania.

ONLY A PRINTER.

He is only a printer. Such was the sneering remark of a leader in a circle of aristocracy—the codfish quality. Who was the Earl of Stanhope? He was only a printer. What was Prince Edward William and the Prince Napoleon? Proud to call themselves printers. The present Czar of Russia, the Crown Prince of Prussia and the Duke of Battenburg are printers, and the Emperor of China works in the private printing office almost every day. William Caxton, the father of English literature, was a practical printer. What were G. P. Morris, N. P. Willis, James Gales, Charles Richardson, James Parker, Horace Greeley, Charles Dickens, James Buchanan, Simon Cameron and Scuyler Colfax? Printers, all, and practical ones. Mark Twain, Amos Cummings, Bret Harte and Opie Read are plain, practical printers, as were Artemus Ward, Petroleum V. Nasby and Sut Lovingood. Senator Plumb, of Kansas, James S. Hogg, of Texas, are both printers; and the leader of science and philosophy in his day made it his boast that he was a jour printer. In fact, thousands of the most brilliant minds in this country are to be found toiling in the publishing houses of large cities and towns. It is not every one that can be a printer—brains are absolutely necessary.—*Century*.

DESERVED.

An article from Mr. F. W. Thomas, of this city, originally published in *THE INLAND PRINTER*, is attracting wide attention. Mr. Thomas is recognized as one of the neatest and most progressive printers in Toledo, and he is becoming noted as an authority in all matters connected with the higher art of printing.—*Toledo (Ohio) Daily Commercial*.



Written for THE INLAND PRINTER.

THE LITTLE OLD GRANDMOTHER.

BY A. H. M.

When grandmama her pet beholds,
Tricked out just like she is herself,
She'll raise her hands, and say "My stars,
Who is this funny little elf?"

O may this little elf retain
That joy of life now bubbling o'er,
And be like her she imitates,
In mind and heart forevermore.

Written for THE INLAND PRINTER.

PRINTING PROCESS PLATES IN COLORS.

BY I. V. N.

IN no branch of the printing business has more startling progress been made of late years than in the use of process plates. Zinc etching, half-tones, photo-engravings, etc., are now produced at marvelously cheap rates, and by their aid results are attained that would have exhausted the skill of a Bewick and taxed the purse of a Croesus. Men who are still young in the business can remember the time when photo-engravings showed a dim figure peering from a hazy background; but one improvement after another has enabled the figure to emerge from the misty stage till it now rivals the finest steel engraving in strength and vigor, and the hazy middle distance has become a beautiful landscape filled with life and animation, every tone and color distinctly represented by a suitable treatment of black and white, which appeals to the eye in a manner that suggests the proper colors to be supplied with a very slight stretch of imagination. The latest advance is to relieve the imagination of even this slight strain, the process plates being now printed in colors, giving effects that are laboriously striven for in lithography and only attained in the finest oleographs. This result, too, is attained with a degree of ease, rapidity and economy that may well excite the astonishment of anyone. Those who have seen the colored illustrations

that are now being issued may have marveled and wondered how the result was accomplished, but to the initiated the proceedings are simplicity itself. Duplicate half-tone plates are made of the subject, and by judicious routing, toning down and blending of tints beautiful effects are produced, with but little left for the pressman to do that any ordinary printer cannot accomplish with reasonable care and perseverance. Of course, in printing half-tones in more than one color it is necessary that the operator should have a good eye for color, as the best set of plates would yield but poor results unless the blending and shades are carefully worked up with a vivid idea of the end to be attained carefully kept in view.

The selection of the ink used, too, has a great deal to do with the general result, as an opaque ink, that will give an excellent result on one set of plates, will show up indifferently on another class of subjects in which it is used in a different combination. For a two-color landscape, for instance, good results may be had with a light blue and a burnt umber; of course the delicate tints of green, etc., can only be suggested by this combination, but the idea conveyed will be so vivid that lack of the primary colors will be hardly noticeable. With three colors—a raw sienna, blue and black—still more striking effects can be reached, the greater part of the grays found in nature having in them more or less of these colors, while the variety of tints and shades that can be made by the different combinations of these three colors and the white must appear almost marvelous. By going a step further and throwing in yellow and pink, the work can be made to rival the finest chromos, the primary colors—red, yellow and blue, making almost every conceivable tint by judicious blending, with the aid of the brown and black. A short résumé of the process may not prove uninteresting to the uninitiated.

When the blocks are received from the engravers a finished picture comes with them that forms the copy from which the work is to be done. The only thing the pressman has to do is to imitate the colors as closely as possible, and with a clean outfit, good register and a careful make-ready, he will have very little difficulty in turning out a presentable job. The first essential in this matter is absolute cleanliness on everything pertaining to the rollers, fountain and ink disc, for the tyro had better commence his operations on a Gordon until he has mastered the rudiments of the mystery. When the block is to be run with type, the key block and the type form will probably go together in the same color, and the preliminary step will be to make them up, and after arranging the proper margins, run off a number of try sheets to be used in making ready the tint blocks. If only one press can be spared care should be taken to run off enough try sheets before the form is lifted, as quite a number are likely to be needed before the proper register of the various colors is reached, for a little too much or too little overlay on one or other color will make a vast difference in the appearance of the finished work. Of course the hardest kind of a tympan should be used in printing the cuts and for the best results good book paper should be run for stock.

Supposing the illustration is to be printed in three colors: After the margins have been arranged and the try sheets run off with the matter in its proper position, the darkest of the tints should next be made ready, the fetching up as far as possible being done by underlays, the final touches being given by the finest tissue overlays, then more try sheets run and the form taken off. After the press is washed up, the lighter tint is put on and the whole operation of making ready repeated with this block, which is then run on the brown try sheets, and when a satisfactory result has been attained the colors may be tried on the key block try sheets, which will give a fair idea of the general appearance of the work although the result will not be so sharp and clear as when the key block is printed on the other colors. If it is found, on comparison with the engraver's proof, that defects appear, now is the time to remedy them, overlaying here and cutting out there as may be necessary to strengthen or weaken one color or another, to

harmonize the general appearance of the work and bring it up to standard. This lifting and trying one form after another of course entails much work in washing up each time that can be obviated by putting each color on a different press, but where only one press can be spared for the work it will be found that it is much better to proceed slowly than to rush the work and make a botch job of it.

Having secured an "O K" on the try sheets the dark ground can be put back on the press and the make-ready used again to run off the whole work. The light tint comes next, and last of all the key block, which gives life and tone to what has hitherto been a lot of meaningless colored splotches. With practice much of the preliminary work can be obviated; but it will be found advisable to print all the colors on the try sheets and see what the result is like, as it is very easy to get the wrong block on or run it a lead or two out of place unless this precaution is taken, as the preliminary tints are of themselves meaningless dabs until they come together and their effect can only be ascertained by trying them all. With ordinary intelligence the printer can soon gain sufficient experience and knowledge of the effect of the various colors to run his different blocks without the preliminary trials, merely registering them by the use of try sheets run from the key form; but even if he should find it necessary to try all tints before starting up for the run, the class of work he will be able to handle will amply repay him for his trouble.

EASTERN PRINTERS' EXHIBIT AT THE PRESS CLUB FAIR, NEW YORK.

THE exhibit of the F. Wesel Manufacturing Company, 11 Spruce street, New York, was on a most elaborate scale.

The writer has never seen (except may be at the great universal expositions in Europe) such a representative and profuse exhibit, at a local exhibition, of printers' supplies. When it is said that there is everything from sticks to paper cutters (and all in the greatest variety), the extent of the installation may be surmised. The type racks and cases combine every improvement.

Close by is the instructive exhibit of A. D. Farmer & Son, 63 Beekman street, New York, typefounders. Printers like to see either something very new or something very old. At the Farmer stand, they can see perfected type being turned out, ready for composition, requiring no manipulation once it has left the casting machine. Now, look at this old curio. At a distance, it looks somewhat like the heavier part of an antiquated potato digger. Nothing of the sort. It is a seventy-year-old typemaker.

Who has not read and heard of the Sanborn paper cutters? You will even see them in the Latin-American republics. At the Fair, George H. Sanborn, the manufacturer of cutting machines and bookbinders' machinery, at 69 Beekman street, New York, shows eight machines, occupying a fine central position. Some of the guillotine cutters are giants.

The well-known Cottrell people, 8 Spruce street, New York, are represented with three presses—one a flat-bed perfecting press, the principal feature of which is the shifting tympan for preventing offset; another a two-revolution front delivery, while the third is a two-revolution pony. This concern uses counters of the W. N. Durant (Milwaukee, Wisconsin) make, which ought to have success after the years of push which that counter has had.

Further printing press makers with a practical and high-class working exhibit are the Campbell concern, 160 William street, New York. They show one of their latest style presses, the "Economic," which they call the "giant of cylinder presses," and on it was a cut form of the *Cosmopolitan*. The agent of the company called attention to many new features, not the least being the continuous register rack, insuring (it is stated) perfect register at all speeds and for all time. A "pony" press with new movement, air-springs, and the

above mentioned improvement, was claimed to be running with ease three thousand per hour. Folding machines were also shown, manipulating books and pamphlets.

Walker & Bresnan, typefounders, 201 William street, New York, have a model typesetting room. Everything is brand new, and the distributors have a sweating experience of cut fingers. A dozen hands are employed. At the other end of the hall, there is another ideal printing office, curtained off, but not working. It is called the "Twentieth Century" printery. It is possible that in the next-century print-shop type will be unknown.

The Brehmer wire-stitching machines, probably made in Germany, and represented by C. Beck, 609 Chestnut street, Philadelphia, are shown in force at the Press Club Fair. There are seven machines. The three-stitcher is ingenious. An interesting catalogue is issued. H. Pieper, 57 John street, is New York agent.

The Burr Typesetting and Distributing Machine Company, 307 Water street, New York, have two machines in operation (H. Thrush, representative). Their features have been repeatedly described. A few steps further up is the costly linotype apparatus, which has remained under its shroud up to the time of writing—so where the benefit of exhibiting it comes in is hard to see. This is the day of competitive fights between the different typesetting apparatus, and it will be a case of the survival of the fittest.

Rollers and roller casting is well exemplified in the stand of Bingham Brothers' Company, 49 Rose street, New York. There are sets of the most modern gun-metal molds (looking like huge mitrailleuses) and perfect rollers, from one little larger than a thimble to lengthy ones for the web presses. Some pressmen judge of the good qualities of a roller by quidding pieces as chewing gum, and it is little known that these rollers are a preventative against cholera.

Hewitt Brothers, 48 Beekman street, New York, exhibit a new rag-cutting machine, cutting rags 6 by 2 inches. It is to be in operation shortly. Quick and thorough work is claimed for it.

F. A. Ringler, 26 Park place, New York, and the Moss Engraving Company, Puck building, have beautiful and edifying exhibits of interest to printers and engravers.

A Dooley paper cutter was exhibited by the Atlantic Works, East Boston, Massachusetts.

In duplicating writing apparatus there was but one exhibitor—the Cyclostyle Company, 26 Vesey street, New York, who showed the "Neostyle." There is, however, nothing like typographic printing for duplicating.

George Mathers' Sons, 29 Rose street, New York, have a good ink exhibit. They supply all the Fair presses with ink. A sort of joint exhibit at this stand is the *American Pressman* (439 Pacific avenue, Brooklyn), which is the only American printing journal in evidence at the Exposition.

Two Gordon treadle presses are shown by Damon & Peets, 44 Beekman street, New York. They have steel shafts, steel drawbar arms, and the arrangement is such as to permit of a longer dwell on impression (without interfering with the speed), giving the paper time to absorb the ink.

The reproduction of the Bradford printery of two hundred years ago is very good, and may or may not be a faithful resurrection, but it is decidedly airy of antiquity. Ben Franklin's press (lent by the Hoe combine), which he worked in the climatic pest-hole of Europe, is also shown. It was made by G. Paul, Saffron-hill, London.

All credit is due to Mr. W. J. Kelly, for his beaver-work over the Fair.

The exertions of Messrs. Munro and Pasko have also to be recognized, and those of Mr. Allan Forman.

The Dexter Folder Company, of Fulton, New York state, exhibited what their firm title suggests.

The Huber Printing Press Company, of Taunton, Massachusetts, show a new two-revolution press. All the advantages of

making ready from the rear are patent here. This machine, like all the others (with perhaps one exception) are running daily, the best advertisement for a press on exhibition.

New York's largest scale printing press manufacturers are not so largely represented as minor houses. The 504 Grand street firm have but a hand press and a small stop-cylinder and neither at work (at least, the scribal optics did not perceive any motion during two evening visits).

T. W. & C. B. Sheridan, of New York, show in the big Palace of Industry at the corner of Forty-fourth street and Lexington avenue, a paper cutter of their improved design.

No banknote companies show any of their valuable specimens, although a few would have been valuable for review.

The other features of the Fair—paintings, photographs, educational exhibits (a terrific variety of little-looked-at efforts from young hopefuls)—all are good. The Fair is an exhibition of the highest interest to printers and this short review all too inadequately describes it.

A CONVENIENT CHECK AND RECEIPT FORM.

MR. G. H. MOLL, secretary of the William A. Orr Shoe Company, of St. Louis, some years ago designed the check blank the general form of which is illustrated. As it facilitates and renders more convenient the sending of receipts, we publish it as a matter not generally known or in use. Mr. Moll gives the following explanation of his plan in a letter to this office: "The object of the receipt at the bottom is to have the acknowledgments of remittance come back in uniform shape, which facilitates the filing. To fill in the item on the receipt is no more trouble than to make mention of same in an ordinary letter or remittance blank."

"While the blank in itself is quite neat and useful, the chief advantage lies in the book which we use in connection with it. The object is to dispose of the remittance with one writing. Ordinarily the items of a remittance are first written on a stub of the check book and then again on the cash book. This book contains the whole record. From it the amount is posted direct to the ledger. Once a month the bank receives credit for the checks drawn as shown by the check column and discount is credited with the amount of its column."

No. WILLIAM A. ORR SHOE CO. \$
ST. LOUIS, 189

Pay to the order of Dollars

To the National Exchange Bank, } WILLIAM A. ORR SHOE CO.
Boston, Mass. }

ST. LOUIS, 189

M.

Dear Sir:

We hand you herewith our check on National Exchange Bank of Boston for \$ in payment of account as per receipt attached below. If correct, please date same and return to us with your signature.

Yours truly,

WILLIAM A. ORR SHOE CO.

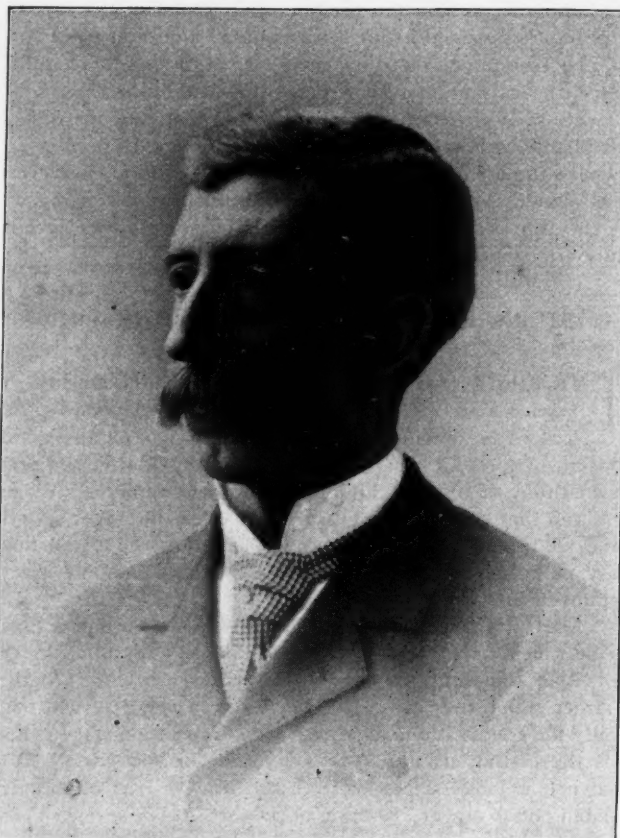
..... 189

Received of WILLIAM A. ORR SHOE CO. \$
in payment of Bills
Discount

A CORRESPONDENT of the *Confectioners' Journal* says that banana juice makes a first-class indelible ink. A spot on a white shirt from a dead ripe banana is marked forever, and the juice from bananas thoroughly decayed, is a bright, clear carmine.

SECRETARY-TREASURER A. G. WINES.

MR. A. G. WINES, secretary-treasurer of the International Typographical Union, was born near New Lisbon, Ohio, September 19, 1850. Five years later his parents moved into that town, where, in due course of time, young Wines became an apprentice in the office of the *Ohio Patriot*, at that time the palladium of the liberties and rights of the citizens in that particular neck of woods. In the spring of 1869 Wines became a member of the Pittsburgh union, after which he applied his energies to the task of getting up strings of satisfactory length until 1873, traveling over a considerable section of the country in the meantime. Then followed an interval of ten years, during which time he tempted fortune in a business venture, failing in which he became one of the great army of truth



and modesty popularly designated as traveling salesmen. It is a matter of dispute among Mr. Wines' friends as to whether that gentleman engaged in this business with a view to giving full play to his persuasive powers, or whether his pronounced gifts in that line are due to the experiences then gained.

Mr. Wines resumed occupation as a compositor in St. Louis in 1883, and soon became an active participant in union affairs, at the same time becoming very popular among the members of No. 8. He was elected delegate to the Kansas City convention in 1888, to the Boston convention in 1891, and again to Philadelphia in 1892. On the latter occasion, his numerous friends insisted upon presenting his name to the convention as a candidate for the presidency. Upon the retirement of Mr. McClevey, who had filled the office of secretary-treasurer in a specially satisfactory manner for nearly six years, the choice of the Executive Council fell upon Mr. Wines as a man well qualified to carry on the work to the expiration of the term.

Being an Ohio man, it was to be expected that Mr. Wines would take naturally to office-holding, but what is of more importance, he brings to the office qualifications of a high order, being a good correspondent, a graceful writer, with a faculty for mastering details, and the ability to get through

with a vast amount of routine work. And it may be remarked, incidentally, that the work to be done at headquarters is in every way ample to engage the energies of an alert, wide-awake man, a fact that will become apparent to anyone who will take the trouble to investigate the matter. What with the publication of the *Typographical Journal*, and the rapidly increasing number of local unions constantly being added to the rolls, the secretary's duties have assumed an importance where the supervision of a level head and a clear judgment are indispensable. The gentleman under discussion is gifted in these directions far beyond the average.

Socially considered, "Judge" Wines (as he has long since been dubbed by his friends) is one of the most agreeable and companionable of men. Like many notable printers, he has a keen appreciation of the ludicrous under all circumstances, and, when official cares are laid aside, can contribute his share to the enlivenment of an evening party with the best of them. He combines the rare qualities of being the best of companions in his leisure moments, with a firmness of purpose that will permit of no infringement of a thorough discharge of official duties, to the performance of which he brings tact, judgment, ability and perseverance.

HOW PRINTERS CAN MAKE FRIENDS.

If you want to make friends rapidly—friends that will stick to you closer than a brother through your short but dazzling career—observe some of the following suggestions. It is not necessary to follow all of them; a few, judiciously selected and persistently adhered to, will soon bring you a swarm of friends who will not desert you in the hour when you most need new material—if you have the money to pay for it or anything to mortgage.

Never stoop to pick up type that has dropped on the floor. It is degrading to stoop, and is liable to bring on spinal disease. Let the type lie where it fell, underfoot, and at night it can all be picked up at once, which is a great saving of time. If any of the letters show wear after being walked on during the day it proves that they are not made of good material. If any of them are thrown in the case the proofreader will find them, and, when marked, they can be carefully exchanged for perfect letters and put back in the case again. This keeps the proofreader busy, and enables him to earn his salary. In setting job work, try and get in as many capital lines of script, text letters, etc., as you can; they are odd, and will be sure to attract attention and give you a reputation as a printer whose flights of artistic fancy are unique, and untrammelled by dogmas of conservatism. Never mind the kerns on job letters; do not be so foolish as to put spaces under them; let the planer break them off; the letter is better without them any way. Use both bodkin and tweezers in pulling letters; if the form is locked up you will need both. A pair of worn-out tweezers should be gripped firmly when used, so that when they slip the sensation will not be so trying to the nerves. Tweezers are peculiarly adaptable to pulling script letters; you have only to seize the kerned portion of the type, and pull for dear life; if the letter breaks, the material is poor, and the font should be returned. Do not waste time in planing down a form before it is locked up; ten to one it will spring up again when the quoins are tightened if you do. When you begin to tighten a quoin always drive it home before you leave it. Some printers tighten their quoins a little at a time, first with their thumbs and afterward with the shooting stick or key. Anyone can see that this uses valuable time. After the form is well locked up plane it down with a vim. By holding the end of the planer with your left hand you are enabled to strike a very hard blow with the mallet, without danger of hurting yourself, and it is only hard blows that get your form on its feet. If the form springs, see if you cannot make some of the quoins still tighter. Springing in this case is caused by uneven locking up, and by tightening the looser

quoins you make the pressure uniform. Now plane it down again. Brace yourself against the stone, and strike. Don't be afraid of the type—it cannot strike back; and as type is made for wear it must of course endure the drubbing. If the chase breaks, send it back to the dealer—it is no good. If any letters or lines fail to lift, drive in a "dutchman." If that won't do, plaster it. Never unlock a form to remedy any of these defects; that is another waste of time, and besides it compromises your dignity and reputation as a skilled printer to do your work over a second time. By observing these rules you will have the typefounder for your friend.

Leave electrotypes and woodcuts on the cold stone as much as possible. The absorption of the moisture in the wood will give them a beautiful curve, and they will engage the attention of the pressman and enable him to earn his wages. If you find they have warped badly, turn them face down and plane them down on the back. If that won't answer, put them on the press face down, and take an impression. That will give them a smooth, even face, and take off all the burrs. In putting away plates, never protect the faces with strawboard or paper. That is a waste of material and good plates should not require to be so tenderly handled. Thus you will secure the friendship of the electrotyper.

Do not waste time trying to level a press. A first-class machine should work all right with one leg hanging over the edge of a precipice, and this enables the feeder to dispose of spoiled sheets where they will not be seen again. If the press rocks badly, or runs hard, write a letter to the dealer and tell him the machine is no good. Never put anything under it to make it stand solidly. You are not expected to be a machinist. When you put a form on a job press always take one impression on the old tympan, to find out where your grippers are. This will show you with unerring accuracy how much they will have to be moved, and whether you will have to change the position of the gauge pins. Never oil a press unless it stops. Oil is expensive, and if you can only get the bearings smooth enough the press will run without oil. Of course, when it stops you must apply a few drops of oil, and if it refuses to move, then write the dealer another letter, and tell him that his machine is a fraud. When you try to take an impression on the wrench, be sure that it is fed to gauge, otherwise it may cause a blur when the machine breaks down. A first-class job press will print on a sheet of French folio, a piece of furniture, a quoin, a shooting stick or a monkey wrench with equal facility, and if it breaks in the operation the fault is in the machine. Never, under any circumstances, let the secret out if the press has broken down under one of the above conditions. Always say you were running along smoothly, when all at once the press flew to pieces without any provocation. In this way you will have the press dealer for a lifelong friend.

By following all of these suggestions you will, in a short time, have the sheriff, also, for a friend and adviser.

THE TRUE SOLUTION.

TROY, Ohio, May 11, 1893.

The Inland Printer Company, Chicago, Illinois:

Volume X of THE INLAND PRINTER at hand, and the way in which I can most appropriately show my appreciation of it is by inclosing my own and two other subscriptions for Volume XI. I have been a subscriber to most of our trade journals, but have never received one to which I concede so high a place as to THE INLAND PRINTER, which I propose to place at the disposal of every employé in our office.

I think the true solution of the shorter workday and better wages for the workman lies in the higher education of the wage earner. Nothing so tends to make the workman capable, conscientious and painstaking as study, and the knowledge that the best work only commands the highest price.

Yours sincerely,

CHARLES S. KESSLER.

SELECTED POETRY.

For the present it is proposed to set aside a column in each number of THE INLAND PRINTER for poetry, selected from the works of writers of the past and present. In some instances these selections will be garnered in fields not readily accessible to the general reader of this journal, and, as far as may be, they shall be grouped in such manner as must commend them to all.

LYRICS FROM A. H. BULLEN'S ELIZABETHAN SONG-BOOKS.

APRIL is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.

AWAKE, sweet Love! 'tis time to rise:
Phœbus is risen in the east,
Spreading his beams on those fair eyes
Which are enclosed with Nature's rest.
Awake, awake from heavy sleep
Which all thy thoughts in silence keep!

COME, Phyllis, come into these bowers:
Here shelter is from sharpest showers,
Cool gales of wind breathe in these shades,
Danger none this place invades;
Here sit and note the chirping birds
Pleading my love in silent words.

COME, Phyllis, come, bright heaven's eye
Cannot upon thy beauty pry;
Glad Echo in distinguished voice
Naming thee will here rejoice;
Then come and hear her merry lays
Crowning thy name with lasting praise.

CROWNED with flowers I saw fair Amaryllis
By Thyrsis sit, hard by a fount of crystal,
And with her hand more white than snow or lilies,
On sand she wrote *My faith shall be immortal!*
And suddenly a storm of wind and weather
Blew all her faith and sand away together.

GO CRYSTAL tears! like to the morning showers,
And sweetly weep into thy lady's breast!
And as the dews revive the drooping flowers,
So let your drops of pity be address!
To quicken up the thoughts of my desert,
Which sleeps too sound whilst I from her depart.

Haste, hapless sighs! and let your burning breath
Dissolve the ice of her indurate heart!
Whose frozen rigour, like forgetful Death,
Feels never any touch of my desert.
Yet sighs and tears to her I sacrifice
Both from a spotless heart and patient eyes.

How many things as yet
Are dear alike to me!
The field, the horse, the dog,
Love, arms, or liberty.

I have no wife as yet
That I may call mine own;
I have no children yet
That by my name are known.

Yet, if I married were,
I would not wish to thrive
If that I could not tame
The veriest shrew alive.

LADY, the melting crystal of your eye
Like frozen drops upon your cheeks did lie;

Mine was dancing on them with delight,
And saw love's flames within them burning bright,
Which did mine eye entice;
To play with burning ice;
But O, my heart thus sporting with desire,
My careless eye did set my heart on fire.

O that a drop from such a sweet fount flying
Should flame like fire and leave my heart a-dying!
I burn, my tears can never drench it
Till in your eyes I bathe my heart and quench it:
But there, alas, love with his fire lies sleeping,
And all conspire to burn my heart with weeping.

TITLE-PAGE COMPOSITION.

NINE suggestions in all have been received in the matter of the defectively composed title-page submitted in the April issue of THE INLAND PRINTER. In the May issue Mr. J. E. Wall makes some changes in type and spacing. The result is a slight improvement in the lower portion of the page.

Mr. H. J. Barrow, with Cooper & Co., Black River Falls, Wisconsin, is the next in order. His suggestions involve more changing of lines than the suggestions of Mr. Wall. He makes no change in the spacing, however. The page is therefore spaced at our discretion. Mr. Darrow suggests:

First—Make the word "Catalogue" one line in 12-point extended old style and make a catch-line the word "of."

Second—"In Elegant Bindings" put in 8-point old style extended.

Third—"And rare books" make a catch-line of "and"; put "rare books" in one line, in the same type as shown in the title-page in INLAND PRINTER.

Fourth—Put "Little, Moorehead & Co.," in 12-point type, in old style or some other face that will harmonize with the rest of the title-page.

A BLANK BOOK INVENTION.

An improvement in blank books has been patented that consists in the peculiar construction of a detachable blotter secured to the back of the book. The book comprises the usual leaves, front cover and back cover, hinged together in the usual manner, preferably covered with leather, as for a good quality of blank book. The leather on the back cover extends beyond the ends of the cover and is turned inward and secured to a leaf of paper or cardboard, forming between that leaf and the back cover a pocket. The leaf is preferably covered by a thin sheet of paper to give a finished appearance to the inside of the cover. A blotter and securing strip, preferably of cardboard or similar material, of the same length as the blotter and secured thereto by a wide, flexible hinge strip, the width of the strip being substantially equal to the thickness of the leaves of the book, is inserted into the pocket, leaving the hinge and blotter extending outside. The blotter may be turned into the book at any page, either at the back or front of the book, as the hinge is of sufficient width to span all of the leaves and allow the insertion of the blotter at the front or at any other point.—*Paper Trade.*

THE following were installed as officers for the ensuing year at the May meeting of the typographical union of Columbus, Ohio: President, J. C. Coleman; vice-president, William M. Tomlinson; secretary-treasurer, E. P. Reynolds, 83 Clinton building; recording secretary, G. W. Whitehead; sergeant-at-arms, H. B. Wilkins; conductor, Ed. S. Veit. Trustees—D. P. Boyer, Jno. A. Ross, F. M. Nash, Frank Grove and Van L. Drake. William P. Kunze and Van L. Drake will represent No. 5 at the Chicago meeting of the International Typographical Union.

CATALOGUE OF
IMPORTED BOOKS

IN ELEGANT BINDINGS

INCLUDING

FINELY ILLUSTRATED
AND RARE BOOKS,

OFFERED AT VERY MODERATE PRICES.

SELECTED FROM THE STOCK OF

Little, Moorehead & Co.,

44 and 46 MONTANA AVENUE,

LOUISVILLE.

ORIGINAL.

SUGGESTION. — H. J. Darrow, with Cooper & Co., Black River Falls, Wisconsin. (1) Make the word "catalogue" one line, in 12-point Extended Old Style, and make "of" a catch-line. (2) Put "in elegant bindings" in 8-point Old Style Extended. (3) In "and rare books" make a catch-line of "and"; put "rare books" in one line, in the same type as shown in the original. (4) Put "Little, Moorehead & Co." in 12-point type, in old style or some other face that will harmonize with the rest of the title-page.

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LOUISVILLE.

AS CORRECTED.



THE ATTACK.

An incident of a winter's trip across the Russian steppes.

Specimen of half-tone engraving by
SANDERS ENGRAVING CO.
460 North Third St.
St. Louis, Mo.

Written for THE INLAND PRINTER.

A BLANK-BOOK BINDER'S FIRST VISIT TO THE WORLD'S FAIR.

BY T. F. EDGAR.

AS the majority of the people are heading for Chicago to visit the great World's Fair, I of course mingled with the throng, not having far to go, however—only from Louisville, Kentucky. And going there this time for special purposes, I give you my opinion of what I saw there in the line of blank books, paper ruling, bookbinding, and a slight description of printing. Blank-books being my business, I of course lay more stress upon them. Expecting to find six times as many competitors for such a great prize, I was greatly disappointed in finding but two from the United States and four from the entire world, namely, America two, France one and Australia one. It is needless to say that the foreign countries have altogether a different style when blank books are in question, while their magazine work or bookbinding is similar to ours. The French, for instance, will bind a blank book in morocco, full bound, and then have a jeweler trim it up with a plated metal or something of that sort, place a lock on the front same as an album; and in appearance it resembles a large book of that kind, and shows no forwarder's or finisher's art, but principally the jeweler's, who acts as the finisher does in this country. Whether they have this jeweler working right in their binderies or whether they send the book out to be finished this way, I was unable to ascertain. Of course the book fixed this way looks handsome, and to a man not in our business would look like a fine large album, as the corner-pieces of metal and the lock on the front gives it that resemblance so often seen in our shop windows; but a bookkeeper or a man handling blank books would not look for such an article to represent a blank book in this country, nor would the mechanic in our business consider this bookbinder's art. In my opinion the French don't let expense drive them back from their desires; hence the expensive trimmings, etc. The edges of the French books, as far as marbling is concerned, are perfect, and by far the finest I have ever seen, and I have seen some good ones in my time. The forwarding is only ordinary, as they have no hubs to contend with further than a string band. Imagine a string hub on a double royal eighteen-quire book, and you have an answer for your imagination. The French have a taking exhibit to the eye, but to the jeweler is due all credit but the edge. I could not see the ruling or printing in the books, nor could I get any information concerning the exhibit further than: "*It took ze long time to make ze display.*" I ascertained this from one in attendance and connected with the exhibitors. This exhibit hails from Paris, France. There is some printing in the French exhibit, but not out of the usual order. Their stamped work is good and very like the German style, and their engraving seems to be of the very highest order when lithography is in point. In general, the French are in line with the latest, as far as stationery is concerned.

I next visited the Australian exhibit, which is placed there by the government printer at Sydney. Printing does not adorn this exhibit to any great extent, blank books and binding predominating. Again, we find an entirely different article from the French blank book and a trifle on the American order, yet strictly English. Their blank books are American so far as staying in a bindery to complete them is concerned, as no jeweler puts the finishing touches to their books. Vellum seems to be their hobby, as there are but few books not covered with this material, bound in it, and finished with it. Their fancy work on all books is laced in different designs with strips of vellum. This style is very ancient with the English, its object being strength undoubtedly, and of course has a handsome appearance while the vellum is nice and white. It would not be adapted to a Chicago climate nor a London fog. One thing very noticeable in foreign blank books is that they seem to

discard hubs on the backs. The French use but a string band and the Australians use none at all, making their books a plain spring back and otherwise ends, etc., same as our full bound E. and B. binding without hubs. The bindings in this exhibit are ordinary, and there is no choice between it and the French. In general the Australians make a very nice exhibit.

It being but a short distance from Australia to Germany at the World's Fair I next visited the Germans, but I found no exhibit in printing, bookbinding nor blank books, and from a guard on duty I ascertained there were none; but not feeling satisfied with his word I strolled over their section and found a few books here and there that were at some time or other made for the King, but they were rather a crude get up, studded with metals, silver and gold corner pieces—rubies and garnets, etc., very similar in architecture to the French books. The German exhibit is gorgeous, but nothing in our line worthy of special note. Found Belgium, Italy, Canada, Austria, Switzerland, Great Britain and all other foreign countries devoid of any interest in bookmaking.

On entering the American exhibit, I visited the publisher's section first, and was delighted to see so many exhibits and from all parts of the United States. All publishers of any note or reputation are here represented. Among those who do their own printing and binding may be seen some elegant work in embossing and hand tooling on calf and morocco leathers. Most of the bindings, however, are the regular run of this class of work. I was a little disappointed, nevertheless, for some of the houses which I expected would make an extraordinary effort for a grand display fall far short of even half justifying my hunt. I have seen nothing new in this section pertaining to our line. In passing through this department I ran onto the lithographers and steel-plate printers. Here one may spend two hours and not see it all; the work is marvelous. From a \$1,000 greenback down, you may see it all here. The effort in this section had all I desired, and I left this department perfectly satisfied with what I had seen. I entered this building at 9:30 A.M. and it is now 3:20 P.M., still I have yet to find an American blank book. I fully expected to find all the blank books I wanted to see by 12 o'clock. In this building one may put in a week, and I doubt if he could see it all, but I could now show him all the blank books in half an hour, and unless I find America well represented in this line I shall pronounce the Fair a failure, as far as our art is concerned.

In strolling around I find myself in front of the ledger paper displays. I imagine myself coming closer to my desires, as here I find a part of the raw material, so blank books can't be far off if present indications go for anything. The paper display is good and all that may be expected. In glancing down the aisle here, I notice the familiar article, and in abundance, too. In a large showcase I see blank books of every description and style. I then say to myself: "Ah, this looks American," and American it is. Right here shall I put in an hour or two, but first I shall stroll to the other end of the great building and see how many more I have to look at in a hurried way. After going twenty or thirty yards, the attraction I left behind seemed to draw me back, as it were, and I returned a little envious and yet much admiring and proud of the colors this showcase bore, as the very center of the scene represented the colors of the exhibitor, and I felt as though I could shake him by the hand with a brotherly grasp and say: *Nobly, exquisitely* produced. Examining this case closely, I find it is, also, a local concern which I at first did not notice. Good for Chicago. I am prouder of her than ever, and more so of the H. O. Shepard Company, printers and blank-book makers.

I shall give this exhibit a thorough examination, and if space will allow, make a note of each book in detail, as I never saw such a variety of blank books or such style of bindings before in quantity or quality comprising one exhibit. Of course, I have never been to a World's Fair before, but I have been to many different state expositions where competition for blank

books were a great deal stronger than at this the world's greatest fair. In this exhibit may be seen any style of blank book one may desire, from the ordinary everyday merchant's ledger or county record to the very finest full russias panel sides. The lettering and trade-marks on the different books show them to be all orders and not gotten up for show purpose expressly. Having feasted my eyes on this great display for a half hour or more I also sharpened my appetite and felt as though it was necessary to partake of a little lunch before proceeding to give a minute description of this banner show, as I felt I could see no better class of work, and would have been surprised had I found any as complete in workmanship, originality or design. Being released from the lunch counter after a brief stay of fifteen minutes at the rate of \$5 per hour, I returned by way of another route, but found nothing of any interest in our line, as nothing outside of a panel-side book would have caused me to be side-tracked.

Returning to the Chicago exhibit I found a cordial invitation in the shape of a nice desk, a vacant chair, pen and ink, stamped envelopes, letter-paper, etc., and a card "Please register." This register itself shows a marked piece of workmanship, and I proudly registered on one of its handsomely ruled pages. Describing this exhibit, I will begin with this register, which handled by anybody and everybody shows remarkable durability. It is a double cap book of 800 pages, ruled with a tasty border, handsomely printed, bound three-quarters russias back, with ends and fronts, blue calf sides, with a medallion, undoubtedly a likeness of H. O. Shepard, sunk in the front cover. The book is well bound and neatly finished and I regret it was not in the cases instead of outside. Still its present location signifies that expense was not the object in view, and I feel proud of the honor of having my name inscribed upon it. Close by in a small case is a complete set of *THE INLAND PRINTER* from Vol. I to Vol. X, bound in half antique cloth sides, its steadily increasing thickness showing its marvelous growth. This set of books signifies that bookbinding as well as blank books designate marked abilities in this line. In this same case, full cloth catalogue work, flexible morocco gilt edge, full morocco gilt, price-lists, etc., can be seen. Noticeable among this work is the high art printing which I doubt is excelled by any house and in my opinion rarely equaled.

A glance at the large case is where the interest begins. Here are books of all sizes, from a fifteen-quire super royal down to a six-quire demy, and all bound in full American russias, with extra hubs and panel sides. From all appearance of this show, I should judge it took three or four months to produce it. Yet, I am told, it was produced, with but few exceptions, by one man, and done in the short space of five weeks. If this be a fact, the record belongs to this firm with a clear abstract and title. The first book that came to my notice is one gotten up for Charles D. Cox—a ledger. The back is entirely new to me, and certainly unique. It is what I should call an E. and B. double hub. It is bound in full russias, panel sides, the panels being an exact facsimile of the trade-mark of the firm in question, and represents a tent-like shape showing the automatic sprinkler showering gold (not water). The edge is also something I never saw before, and was undoubtedly made to harmonize with the book, as it imitates russias red, and is finished with gold fillet lines diagonally across and highly polished. Making the edge of the book same color as the binding is quite a trick, I imagine; still, this is carried out here complete, and it would do any member of the craft good to see it. This firm is evidently in the fire insurance business and must be prosperous, judging from the books they use.

The next book is another odd hub, having a seven-hub raise on the back, also in full russias and panel sides. The hubs on this book will draw many a sigh from forwarders. This book is for the Brunswick-Balke-Collender Company, and on the panel sides are embossed a billiard table, complete in its design. The edge on this book is perfect, being an ultramarine blue and finished off in gold fillets, diamond shape. An elegant

piece of work throughout, royal in size and about ten quires. The firm of Lord & Thomas are well represented in this case and have some of the largest books in it. All full russias extra hubs and panel sides. Their trade-mark, "Advertise Judiciously," is well carried out on all the panels, and the backs are elegance itself. The center-piece of this exhibit, which was referred to before, is a large double medium book, bound on the end and about eight quires in thickness. It has a triple extra hub back and bound in full black russias with silk flags (American) padded and sunk in both covers. The effect of this book mingles with the loyal feeling of all Americans, and the exhibitor placed it where it belongs, on the top notch. This book was made for the Illinois Steel Company, and its make-up is perfect.

The next book is on the Australian idea, but in many ways more classic. It is Australian as far as lacing with vellum is concerned. Otherwise it is American. This book is demy in size and about ten quires in thickness, with triple extra hubs bound in full russias and panel sides. An inlaid placard panel in the middle, neatly carried out, representing a scroll on which, neatly lettered, appears the firm name of Fred S. James & Co. The outside panel is richly laced with vellum. The workmanship on this book is complete and it is one that girls will say is a little beauty.

The next book is an ordinary everyday neat twelve-quire end and band book and marked "Invoices, Fraser & Chalmers." If this book had not been there I should have said, "Can't they make ordinary books at all in this house?"

The next book is an eight-quire super royal, bound with extra hubs and double panel sides, diamond design. This is a very handsome book, neatly illuminated. The ebony imitation on this book is a marked piece of work. This book is also for the Illinois Steel Company. Throughout this case are scattered a dozen or so more of the very handsomest books, and no two books have the same edge, showing that there is no limit to the abilities of the mechanics in this establishment.

One book more in this case worthy of special note is a ten-quire medium journal for the Northern Packing Company. This book is bound in full russias extra hubs and a monogram panel on both sides. It certainly seems as high as art will carry anyone in blank-book making. The monogram is cut out by hand, I should say, from a No. 14 tar board. The russias is worked through it with marked skill, and shows no flaw whatever. The illumination of this monogram is unmistakably tasteful. The "N," in cochineal red, the "P" in light blue, and the "Co." in white vellum.

I will have to draw to a conclusion on the large case, although there is much more to be said on what it contains in embossed full cloth catalogue work, etc., as well as many blank books of all varieties.

In one corner of this exhibit and in a separate case is my idea of a book, and for classical work it excels all I have ever seen in the line of blank books. This book has been made for Gane Brothers & Co., of Chicago and New York, dealers in bookbinders' materials, and is without doubt the best piece of work in the exhibit of its kind so far. It is bound in full russias, extra hubs, with double panel sides, and the firm's trade-mark, a letter G inclosed in a diamond-shaped border, exquisitely carried out. The ebony finish is a marvelous attraction and the ruling is perfect.

In another case, and a much larger one than that containing the Gane Brothers Company's book, is the monarch of the exhibit. Here is where the art is shown in all its glory. This is a sixteen-quire book, double medium in size, bound with extra hubs, full russias and monogram panel sides. The monogram is cut out by hand in a No. 14 tar board, and cut as perfect as if done by an expert wood carver. The leather is worked around the hubs and in the monogram perfectly. On top of this monogram, in richly engraved aluminium, is a reproduction of the monogram in sheet and fastened to it in good style. In each corner and on each side of the middle of cover

THE INLAND PRINTER.



PRINTING AT THE WORLD'S FAIR.

Front view of the Blank Book and Printing Exhibit of the Henry O. Shepard Company, Chicago, in northeast part of Gallery, Section F, Block S, Manufactures Building.

THE INLAND PRINTER.



PRINTING AT THE WORLD'S FAIR.

Rear view of the Blank Book and Printing Exhibit of The Henry O. Shepard Company, Chicago, in northeast part of Gallery, Section F, Block 5, Manufactures Building.

are the medals received by the Byron Weston Company, the great papermakers of Dalton, Massachusetts, for whom this book was made. These medals are sunk in the outside panel, eight on each side, making sixteen in all. The harmony between the medals and the monogram show admirable taste. Imitation ebony finish seems to prevail on this cover. The ruling is visible in this book, and it is in line with the binding. The first page is a title and ruled, with a handsome border and ruled monogram of a different character than the cover, showing the paper ruler to be up to the top notch as an expert. A glimpse of the printing shows that to be perfection as well. This book so dazzled me that I stood there in wonderment, and could say nothing more than: "Here is *the book*, when it comes to blank-book makers' art." In the same case is a miniature blank book — the smallest blank book in the world, as a card sign over it claims. This little thing is bound and finished, paged, ruled, etc., just as the remainder of the books, paneled sides and all, and must be a trifle smaller than a postage stamp. This also belongs to the Byron Weston Company, and is perfect in its construction. It was made in 1889. On the other side of these cases are samples of fancy paper-ruling, monograms and many other unique designs accomplished by machine. This is the finest I have ever seen. Here, also, may be seen all kinds of printing samples. The embossed printing is as fine as done anywhere in the world, and there is much of it. Here the visitor may spend an hour to good advantage and with much interest, if on printing bent. The half-tone printing is brought to perfection in every respect. Being satisfied with what I have seen, I determine that during my stay in Chicago I will spend many more days at the great Fair, and the H. O. Shepard Company can always count on me for a visitor at their fine exhibit.

HIS MAJESTY KING OSCAR OF SWEDEN.

IN the March number of THE INLAND PRINTER there appeared as a frontispiece, a pen drawing of King Oscar II — the work of Mr. Hugo von Hofsten — and on another page in the present issue is afforded a suitable contrast to that process by

H. M. KONUNGENS BUREAU.

Stockholm March 23. 1893

Sir

At Mr. the King has received your letter of March 2 with the copy of "The Inland Printer" and has ordered me to forward to you His kind thanks for your attention

I remain,

Sir,

*your obedient servant
L. Celsing*

Chief of Mr. the King's Printing Shop

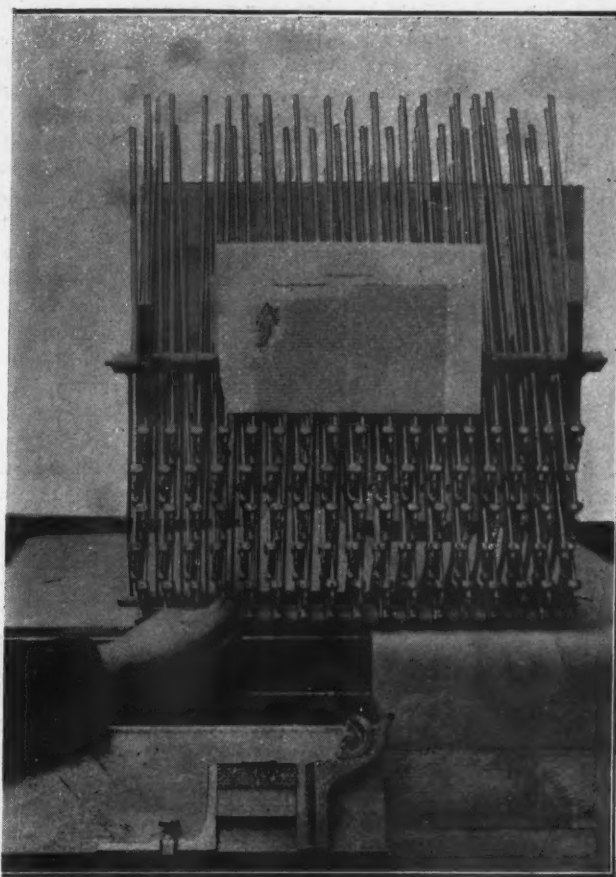
the half-tone from a recent photograph of his majesty. The Messrs. Blomgren Brothers, who made the plate, are, with Mr. von Hofsten, natives of Sweden, which perhaps lends additional interest to the reproduction of the picture.

Written for THE INLAND PRINTER.

THE WINDER COMPOSER AND DISTRIBUTER.

BY H. WOOD SMITH.

THE Winder composer is not a great machine; it is an unpretentious and simple arrangement for facilitating rapid setting of type by hand. It has no complicated parts — no keys or levers, nothing in fact that can in any way get out of order. The inventor does not claim for it any

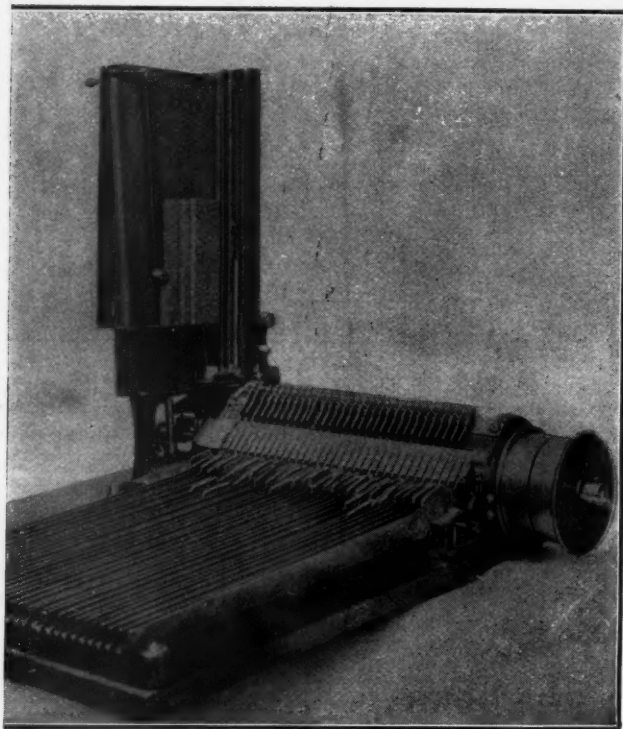


THE WINDER COMPOSER.

remarkable powers of typesetting, but he does claim that by the use of his apparatus composition is increased to the extent of, at least, 100 per cent, and, in the hands of capable workers, to considerably more than this. Space will not allow of my dealing at length with this apparatus. I must, therefore, confine my remarks to a brief summary of its principal features. These are as follow: The general orderly condition of the types, which are ranged in due order in the tubes that come from the distributor, and as each type is extracted from the base of each tube the type above takes its place, so that without the aid of mechanical movement, types are always ready for the workman. The types are all arranged face to the front and are all in close contiguity to the stick. The apparatus having no motive parts the result is a constant readiness for use from morning to night. It consists only of a certain number of exactly similar castings joined together, wherein the tubes from the distributor are placed. Any operator can sit down to it, and in a couple of days do more than at case. He employs both hands equally, corrects as he proceeds and can employ in his stick more than one font without moving from his seat. If a type tube becomes exhausted, it is quickly and easily replaced by another which has been filled by the distributor. There is really nothing to get out of order and consequently nothing to repair. A glance at the accompanying engravings will show at once the general arrangement of the type tubes from which the type is extracted just in the same position as it

is placed in the stick. Where in ordinary setting from case the hand travels often two feet or more, in the arrangement of the Winder composer the hand travels only a matter of six inches. Mr. Winder claims that 3,000 ens an hour can be set and justified and the speed maintained throughout the day. I have not seen the apparatus in everyday use, but judging from what I have seen of its work during several exhibitions I should say that 3,000 ens was quite within the mark. I cannot, perhaps, describe the apparatus more correctly than to say that it is simply an improved and compact case, by the use of which composition is facilitated by more than 100 per cent.

The automatic distributor is a most ingenious invention, which will distribute with absolute perfection 10,000 ens per hour, sixty-two sorts of upper and lower case. One machine will serve three composers. Its operation is extremely simple. The block of type is placed on the ledge of the box on the left of the machine with the nick of the type away from the operator, and, if desired, one block can be placed above the other so as to fill the box. It is essential that the type be well washed and dried before being placed in the box. The machine being set at speed of 10,000 an hour will eject each type singly and place them consecutively on the race distributing them into their proper compartments, and casting the undistributed letters into the last compartment. As each compartment becomes full the line is run into a tin tube. It will at once be seen if there are any mistakes by viewing if the line of nicks in the type is consecutive and not interrupted by a type nicked in a different manner. The lower-case letters are cut on the side of the founder's nick, and the upper-case letters on



THE WINDER DISTRIBUTER.

the reverse side. The upper-case letters are first passed through the machine with lower-case letters. They are collected in the last compartment of the distributor; are then placed in block, turned round, passed through the machine again and distributed. A lad can attend to the machine, and also see that the type tubes of the composers are kept constantly full.

THE composers of Scranton, Pennsylvania, have been granted a nine-hour workday—eight for Saturday—and an increase in wage from 30 to 32 cents for afternoon papers, and from 33½ to 35 cents on morning papers,

MY UPPER SHELVES.

Close at my feet in solid rows they sit,
The grave great tomes that furnish forth my wit,
Like reverend oaks they are of Academe,
Within whose shade broods Science, staid of mien.
I honor them and hearken to their lore,
And with a formal fondness view them o'er;
As ever with the wise, they have the floor.

But high on top, all other books above,
The precious pocket volumes that I love
Forgather, in a Friends' Society
Whose silences are pregnant unto me,
The poets be there, companions tried and true
On many a walk, for many a fireside brew;
The golden lays of Greece, the grace urbane
Of Roman Horace; or some later strain
From lyre Elizabethan, passion-strong;
From minnesinger or from master-song;
And down the tuneful choirs of nearer days,
The chants of Hugo, or the soulful praise
Of Wordsworth, tranced among his native fells;
The orphic art of Emerson; the wail
Of Heine, ever slave to Beauty's spells;
The voice of Tennyson in many a musing tale—
These and their fellows poise above my head,
And at their back imperious I am led

Through all delights of living and of dead,
Less weighty, say you? All aerial things
That float on fancies or that fly on wings
Are small of bulk, and hence soar heaven high;
They have all manner of wild sweet escapes
From bonds of earth, and so they do not die
As die these grosser, more imprisoned shapes.
My upper shelves uphold a mystic crowd,
Whose lightest word, though scarcely breathed aloud,
Will all outweigh a million folios
That groan with wisdom and with scholar woes,
So long as love is love and blooms a sole red rose!

—Richard Burton, in *Harper's Magazine*.

Written for THE INLAND PRINTER.

THE PAIGE TYPESETTING MACHINE.

BY W. C. ROBERTS.

THE Paige typesetting machine, which is controlled by the Connecticut Company, with headquarters in New York city, though incorporated in Hartford, Connecticut (capital stock \$15,000,000), is manufactured by the Webster Manufacturing Company, of Chicago. A private exhibition of the working of the machine was recently given, which proved the invention a marvelous success. This machine will be on exhibition in all probability at the World's Fair, in the summer, at which time the trade will begin to be supplied. Extraordinary speed is claimed for the machine. In fact it can produce as fast as anyone can operate it. The speed of the apparatus itself is practically without limit. The keyboard—in appearance as simple as that of an ordinary typewriter—is half of the invention, and the inventor, after ten years of study of the difficulties to be overcome, has succeeded in so arranging the keys that, although each one commands a certain letter, the operator is able to strike every letter in a word at the same instant, or, at least, do so without more than one perceptible movement of the hands. The keys are close together, and when both hands are brought into play, they command every lower-case letter. When it is known that the operator produces whole words with a single pressure of one hand, or both at the same time, and that the machinery takes charge of the grouping and spacing, the marvelous speed achieved in setting

movable types on this machine can be understood. It distributes, spaces and "leads" automatically. It automatically rejects and disposes of broken or battered type. An indicator on the keyboard shows the operator when a line is full, which is also announced by the tap of a tiny bell. The justification is absolutely perfect and the spacing so even as to be faultless. The operator at work on the machine, at the private exhibition mentioned, stated that after five months' practice he was able to produce 12,900 ems per hour of solid nonpareil. The type in use on the machine is very lean.

The following is as close a description as can now be given without drawings:

The Paige machine is about nine feet long, weighs three tons, and is substantially made of the finest steel, finished with the smoothness of the machinery of a watch. A machine must be made for each kind of type to be used—a nonpareil machine will only set nonpareil; minion only minion, etc. It uses the same kind of type usually set by hand, only there must be a special nick on each letter, as is the style with the Thorne machine. The type of any foundry can be used or the type in use in any office, only it must be specially nicked.

The keyboard contains 109 characters, arranged in five rows running from left to right. The keys are about three-quarters of an inch square and appear to be made of celluloid. The lower-case letters are at the left. The type case is above the keyboard, each letter being in a channel directly in line with the key which governs it. The case is about three feet long by two and a half wide, and is slightly inclined back from a perpendicular position. It contains 109 channels about half an inch apart, which run up and down, each the size of the letter for which it is made when placed with the nick up. At the extreme left on top of the machine is the space case, eleven different sizes being used. When a letter is called for by touching the keys, it drops out of the case from the bottom and is pushed along to a finger which draws it into a space where it remains until all the letters in the word being set are there, when the operator touches what is called the word key, and another finger moves it along. The machine records the length of the word and then moves it out of the way of the second word, already on its way to join the first. Each word is automatically measured without assistance from the operator. An indicator tells when the line can receive no more words, or parts of words, and a line key is then touched and the machine automatically justifies the line, after which it is dropped into a galley. The machine is spacing the first line while the third is being set. When this galley is filled, it automatically locks the keys, thus calling the operator's attention. The duty of the operator is simply to touch the proper keys; the machine automatically does the remainder of the work, and it looks to the observer as though the machine regulates the operator instead of vice versa.

What is called the brains of the machine is a wonderful device, and is the result of eighteen years of hard study. It controls the working of every part. For instance, if a key is touched and there is some part of the machine which is not ready to perform its duty, this piece of mechanism locks every other part, until it is time for them to continue working; and although the letter called for cannot leave the case without the permission of this device, it is not retarded for but a fraction of a second, and then, without a further touching of the key, takes its proper place.

To the left of the operator is the distributor. Three columns of matter placed side by side and about a foot long are placed on a sort of a shelf standing nearly perpendicular. The machine takes the first line, which is, in fact, three, and automatically distributes it. The shelf then moves up and the next line is distributed and so on. It removes any type which may have been damaged by stereotyping or turned end for end by the hand compositor in correcting or otherwise, and drops it in a box provided for the purpose. It takes the spaces out of the line and distributes them in the proper case. The types

are then built up one on another from the bottom. On top of the type in each channel is placed a piece of metal resembling a common slug, the thickness varying with the width of the channel. When any one of the channels of type reach up to a certain point in the case, the metal comes in contact with a bar which stops the distribution, thus preventing an overflow of the case. All this of course is done automatically. If the operator should be called away from the machine, it would not matter, as it takes care of itself.

The machine sets and distributes at the same time, and a type can be put in and one taken out during the same revolution of the machine, and although the last letter distributed is the first letter out, there is no chance for conflict.

Here is the explanation of their method of justification: "While this has always been considered impossible of accomplishment its practicability will be clear to anyone, if considered from the mathematical side. Of course, to make any number of things the same length one must start with some length as a standard unit. This unit can be made whatever length the work to be done requires, as the width of any book page or newspaper column. With this length known, the problem is simply this: Take the length of any number of words which are to compose a line and subtract their sum from the unit or standard and the remainder will be the length, which is to be filled out by spaces to separate the words of the line." And this mathematical problem is automatically worked.

The machine runs very lightly, an ordinary sewing machine belt being used on the pulleys. The only machine now in running order is the result of twenty-two years' work. While there will be no change in the principle, the new machines will be different in some respects, some parts made lighter and others heavier, but the whole will weigh considerably less. It oils itself. It adjusts itself to any wear, and it is claimed that the machine can be run constantly for years.

Tables can be set with this machine much quicker than they can be corrected by hand.

It also automatically measures the number of lines set. It counts up to 9,999 lines, or about 270,000 ems, four or five days' work. When a foreman doubts that an operator is doing the proper amount of composition he can easily satisfy himself by glancing occasionally at the register. As this is regulated automatically the operator is at the mercy of the machine, and "soldiering" would be exposed as soon as attempted.

It is safe to assert that any fairly good operator with this machine will be able to produce 12,000 ems per hour. The company's prospectus states that anyone can run the machine, and no observer of the working of the apparatus could doubt the statement. The operator need only know how to read and punctuate correctly.

Some half-dozen printers visited the Paige manufactory after reading a description of it in the *Union Printer*, and after an hour's visit and exhibition of what it could do, they came away greatly impressed with its possibilities. Mr. Slattery, one of the operators, is a member of the typographical union, and before becoming an employé of the Paige Company worked on the *Hartford Courant*. Without his knowledge time was kept on several lines, and the average was ten seconds each, six lines a minute. This was accomplished without any effort on the part of the operator.

All in all, it is a great piece of mechanism, and the inventor can well feel proud of the outcome of his many years' work.

As to the printers—that is another question. For one of the craft to publish what he really thinks of the future would call down upon him the wrath of thousands who do not or will not realize what is in store for them.

TYPOGRAPHICAL UNION No. 121, of Topeka, Kansas, has raised its scale to \$16 per week for time work, and on morning papers to 35 cents; evening papers, 30 cents. The old scale called for \$15, 33½ cents and 28½ cents respectively.



Written for THE INLAND PRINTER.

BLOSSOMS.

BY A. H. M.

Looking up at the stars of the cloudless night,
While sweetly sighing the west winds blow,
In my little lad's eyes is a sober light,
And his dimples come and his dimples go,
While he questions me of those worlds serene
That softly shine in space eternal,
Flooding the earth with their silvery sheen,
With their glorious rays supernal.
"Moon-blossoms, mamma, I dess they be!"
Then he whispers low, while his cherub face,
Framed in a halo of starlight beams,
To my loving eyes has an angel grace.

OBITUARY.

THOMAS F. COHEN, New York representative of the Ault & Wiborg Company, died suddenly in that city on May 23.

DIED, at Chicago, on May 27, Stephen S., son of the late Stephen McNamara, aged twenty-three years and seven months. The funeral was held on Tuesday, May 30, from the residence of his mother, 1258 Fulton street, at 9 A.M., to St. Matthew's church. Interment at Calvary cemetery.

WILLIAM S. NIXON, an old-time printer and newspaper man, died at Hamilton, Ontario, after a day's illness, on May 17. His funeral took place on May 20, and was attended by Hamilton Typographical Union. Mr. Nixon was born about fifty-seven years ago on board a British troop-ship. His father was a sergeant in a British regiment. While he was still very young, the regiment in which his father served was ordered to the Island of Mauritius. Young Nixon lived in that tropical island until he was about ten years old, when, his father having been honorably discharged from the army, he came with his family to Canada, and settled in Hamilton. Mr. Nixon served on the Northern side through the civil war, and was an eye-witness of the most important incidents of those troublous times. After

the war was over, he returned to Canada, and served on the several occasions when Canada repelled invasion and quelled rebellion. He was a man of large liberality.

THE death is recorded of Mr. Charles Lorilleux, of Paris, the celebrated printing ink manufacturer. Mr. Lorilleux was born in Paris in 1827, and at the age of sixteen worked with his father in the fabrication of printing inks, and was taken into the firm in 1857, taking the management thereof in 1856. He had remarkable foresight, and was especially fortunate in his combinations of ink for the new processes of printing, and his experiments with new materials were of a most varied and interesting character, no trouble or expense being deemed too great to make suitable inks for the various presses and styles of printing that have so rapidly succeeded each other during the last fifty years. As a recognition of his merit, after the Paris Exposition of 1878, Mr. Charles Lorilleux was named commander of the order of Christ of Portugal, and chevalier of the Crown of Italy; the cross of the Legion of Honor was awarded for his success at the Melbourne Exposition in 1881; then, in 1883, at Barcelona, he was given the cross of commander of the order of Isabella the Catholic. At the Paris Exposition, 1889, he was member of the jury on chemical products, and his report of the exhibits on that occasion were exceptionally lucid and interesting.

QUERIES AND ANSWERS.

MICHAEL CURLEY: The advertisement is fairly well displayed. It lacks strength, however. We will make use of the ad. in our July issue.

"SUBSCRIBER" asks how to print on glazed paper so as to secure a dense black without tearing off the glaze. *Answer*—Use a stiff black ink and run very slowly.

THE Chance-Matthews Printing Company ask if it is customary to use the prefix Mr. on a wedding invitation, thus: Susie K. Fagan and Mr. Clarence W. Doll. *Answer*—It is customary.

HOWARD CHITTY asks how to prepare the ink used in zinc etching, which is incorporated with the dragon's blood and applied to the zinc plate. Will some of our readers supply the information?

"GRIPPER" asks for a few hints regarding guides, grippers, etc., on cylinders, in securing accurate register work. We have not space to ventilate the subject at this time. Perhaps some of our readers have ideas on the subject. We shall be glad to hear from them.

J. A. K. asks our opinion on the capitalization of the sentence, "The Butler School has been painted." *Answer*—"Butler School" being the name of the building, it is properly capitalized.

THE Chance-Matthews Printing Company ask why the typefounders do not make the lower-case "qu" a logotype. *Answer*—It is not considered necessary presumably. We leave the question for our typefounding friends to answer.

MAUDE R. KELLY: The letters "I" and "V" at an early time substituted respectively "J" and "U." When these latter were given distinctive characters they were given space in the case as at present, no change being made in the other boxes presumably on account of the slight confusion it might occasion for a time.

A HAWAIIAN RHYME.

He'd been eating the stuff they call
And it filled all his nature with joi;
When asked if the stuff
Was substantial enough,
He winked and said: "What do you soi?"

—Minneapolis Journal.

SPECIMENS RECEIVED.

Owing to limitation of space this department has been held over to the July issue, when a full review of specimens will be given.

CHICAGO NOTES.

THE Chicago Paper Trade Club has been incorporated. Incorporators, A. T. Hodge, J. E. Wright, J. Fred Waggoner and F. O. Butler.

THE partnership of Milton George, Madison La Monte and J. J. O'Donnell, in the firm of La Monte, O'Donnell & Company, has been dissolved. Their successors are the La Monte-O'Donnell Company (incorporated), who will continue at the old address, 158 Clark street.

THE Globe News Ink Company and Geo. Mather's Sons Company have opened a bureau of information for all visiting printers and publishers during the World's Fair period, in their office in the *Herald* building. Visitors can have their mail addressed to that office, and will find attendants there at all times to answer any inquiries.

WE understand that Mr. Martin Knowles has been honored as the selection of the Chicago Printing Pressmen's Union to furnish the *Chicago Herald* with a series of articles on presswork from the exhibits of the World's Fair. The *Herald's* enterprise promises to be a marked success if the same good judgment in selecting experts is carried out in the other industries.

MESSRS. MARDER, LUSE & CO. have issued a very neat and admirably written pamphlet, explaining the points of the Hercules Gas and Gasoline Engine, under the title, "What Makes the Wheels Go Round? A Cannon and a Glow." Mr. F. J. Hurlbut, who planned and wrote the booklet, is to be congratulated not only on its attractiveness, but on the clearness and forcefulness of its description.

THE Illinois Paper Company, 181 Monroe street, announce that during the continuation of the World's Fair, their place of business will be closed on Saturdays at 12 o'clock. Most of the other paper houses in town have adopted the same rule, and the plan has also extended to the engraving firms, typefoundries and other lines of business connected with printing, although some have made the hour a little later.

WILLIAM A. GIBSON, formerly president of the Gibson Engraving Company, of Denver, Colorado, has accepted a position with Messrs. Blomgren Brothers & Company, the photo-engravers of this city, and will use his best endeavors to increase the business of that concern. He has a wide acquaintance among the printers of the country and a thorough knowledge of the business, and the firm is to be congratulated upon having secured the services of such an efficient gentleman.

THE National Editorial Association have been the guests of Chicago. One of the features of their entertainment most appreciated was the excursion on the magnificent passenger whaleback steamer "Christopher Columbus," the creation of Captain McDougal. To Messrs. B. B. Herbert, F. J. Hurlbut and F. S. Verbeck, on whom the greater share of the work of arranging the various entertainments fell, much credit is due. No doubt the guests will have pleasurable recollections of the banquets, excursions and theater parties of the Garden City, without counting the glories of the World's Fair.

AMONG the distinguished foreigners who have been in Chicago to see the World's Fair and the American people, was Sahei Ohashi, proprietor of Hakubunkwan, the leading publishing house in Tokyo, Japan. He will make a tour of the country and, returning, "do" the Fair at his leisure. He is the greatest paper consumer in Japan, issues something over a dozen different periodicals, and pays \$30,000 annually for advertising, and employs between 5,000 and 6,000 people. He is the publisher of many works, and while he is in this country, proposes to obtain all the information possible as to

new methods and improvements in bookmaking, in printing, stereotyping, lithographing, etc. Not all the paper manufactured by the largest paper manufactory in Japan nor all the energies of the largest printing establishment in Tokyo can meet even half the requirements of Hakubunkwan, so 'tis said.

SECRETARY GRESHAM has selected three Chicago newspaper men for important federal positions. Two of these were announced in President Cleveland's list of appointments, namely, George Horton, of the *Chicago Herald*, to be United States Consul at Athens, and Frank H. Brooks, of the *Chicago Tribune*, to be United States Consul at Trieste. The other appointment decided upon was that of Clinton Furbish, formerly an editorial writer on the *Chicago Times*, as chief of the Bureau of American Republics. The compensation of the Athens consulship is \$2,500, that of Trieste \$2,000, and that of chief of the Bureau of American Republics \$4,000.

NEWSPAPER GOSSIP.

Two Mergenthaler machines have been put into the *Morning Call* office, Harrisburg, Pennsylvania, and are doing good work.

NIXON WATERMAN has accepted the editorship of *Peck's Sun*, where his versatility will have full scope. We congratulate the *Sun*. Shine on!

F. E. WOOD, proprietor of Wood's College, Scranton, Pennsylvania, has purchased a controlling interest in the *Tribune*; consideration, it is said, being \$34,000.

IN Jerusalem there are eight printing offices, of which five belong to religious orders and three are devoted to the publication of newspapers—*Haor* (light), *Hacharazeleth* (flower), and *Jeruscholajim*, all three in the Hebrew language; at the convents the most of the printing is done in Latin and Arabic.

ISAAC T. BROWN, of Columbus, Indiana, has purchased the daily and weekly *Republican*, of that city, as well as the job printing and bookbinding departments, which he will run in connection with the paper. The *Republican* was founded by Mr. Brown twenty-one years ago, and has enjoyed a very prosperous existence.

THE *Times*, of Scranton, Pennsylvania, was sold at constable's sale, Tuesday, May 17. The plant was sold for \$2,600, a ridiculously low price. The *Times* is said to have sunk in the last months about \$30,000. The purchaser was Hon. D. W. Connolly, ex-congressman, and the purchase was made in the interest of a syndicate.

THE Scranton *Tribune* office is one of the largest in Northeastern Pennsylvania, but notwithstanding this fact it is now obliged to look for more commodious quarters. Since the advent of Professor Wood, a new home of its own is being advocated. It certainly is to be said of the *Tribune* that it is an infant of a healthy growth.

THE *Morning Press*, of Fort Wayne, Indiana, has once more made a shift, this time from a morning paper to an evening, dropping one case. This change took effect on May 15. When this concern started three years ago it run seven cases seven days a week, manufactured plates and run a jobroom. It now runs three cases six days a week; all else has gone.

A NEW aspirant for patronage appeared in the morning field of Indianapolis May 2—*The Daily Record*. It is a four-page paper, backed by Iron Hall funds, having W. A. Wilkins, formerly city editor of the *Sentinel* and *Journal*, for managing editor, and Charles Baker, formerly political writer on the *Sentinel*, for city editor. Its telegraph service is furnished by the American Press Association. Considering its limitations it gets out a good sheet.

THE Indianapolis *Sun* celebrated its fifth birthday by issuing a double number on a Scott web perfecting press. The *Sun* is a great paper in the evening field, and is great in a different way from the others. It occupies a field peculiarly its own, reporting occurrences in an entirely different

manner. It is bright, newsy and piquant and what it doesn't say in local matters does not need saying. That is all. It is the only penny paper in the city and is booming in circulation and influence just now.

At Findlay, Ohio, negotiations are pending for the purchase of the *Hancock Courier* plant by H. W. Brown, of the *Union*, together with Hon. Fremont Arford and Mrs. Murray, the wife of J. P. Murray, an old-time printer and editor, with the view of consolidating the two papers and establishing a new democratic morning paper, with associated press reports. Mr. Arford is a brilliant writer and would make an excellent editor. Mrs. Murray is a writer of some renown, and a contributor to several magazines.

CORNELIUS MEYER, for the past eight years city editor and general factotum of the *German Telegraph*, has been made private secretary of the superintendent of the Central Insane Hospital at Indianapolis. Meyer was the only omnipresent reporter in Indianapolis. It mattered not what the occasion of news, no reporter ever arrived at the scene but he found Meyer ahead of him ready to give him points on the affair from the beginning to the end. He was the most popular newspaper man in the city has received many and warm congratulations from his old comrades.

THE May number of the *Keystone*, a monthly journal devoted to the interest of the retail jewelry trade, published by S. H. Steele, Philadelphia, has reached this office. It is the World's Columbian Exposition issue, and is considerably larger than their regular numbers. The cover is of an attractive design, printed in two colors, showing a bird's-eye view of the World's Fair, and the landing of Columbus. The articles are unusually interesting, and the extended space given World's Fair matters makes the number of especial value to people connected with the jewelry trade, who contemplate a visit to Chicago. It is a number of which the publisher may well be proud.

WE acknowledge receipt of several copies of *La Revista Tipográfica* (*The Typographic Review*), the first and only journal devoted to printing in the Mexican Republic, conducted by E. M. Vargas, Yrapuato, Gto., Mexico. The paper is issued monthly and circulates largely throughout Mexico and South America, and as it goes directly to the trade in these countries, it affords one of the best advertising mediums in that part of the world. Manufacturers in the United States desiring to extend their trade to Mexico and South America, can do no better than to place their advertisements with this paper. It contains correspondence in English and Spanish, and much other valuable information. The price is \$1 a year, or 10 cents per copy.

THE Indianapolis *Sentinel* is on the way to great prosperity. In the past two years it has increased from the employment of two reporters and a city editor to a local force of six, and the increase all along the line has been just as marked. It is preparing to move into a new office on Illinois street before very long, which, when completed, will be the finest newspaper office outside of the large cities in the West, and nothing will equal it in Indiana. Not the least of the improvements will be the introduction of Linotype machines. For a long time the force has been hustling up the copy on Remingtons. The pressroom will be fitted with the latest improved fast presses and the business office will rank with a bank in its palatial appointments. The editorial department will be arranged for the economical transaction of the business of that department. The selection of the editor-in-chief, Samuel E. Morss, to be consul-general to France, has made a reorganization of the force necessary. Mr. B. A. Eaton, formerly managing editor, becomes editor-in-chief as well. Arthur C. White is the city editor—a young man trained on the *Sentinel*, who forsook his first love for the *Journal*, but came back in January to take charge of the local department. Jacob P. Dunn will continue

as leading editorial writer, while B. H. Allbee writes editorials, Sunday features, handles big conventions or takes a turn at the city editor's desk, as occasion may demand. The local force get up from ten to twenty columns of local matter every day, and one of the men turned in twenty-seven columns of matter in five days on one thing and a large amount of special stuff besides, only a short time ago. The paper is leading the state now and there seems to be a great field before it. The men who are now directing it are young, energetic and fully abreast with the times.

TRADE NOTES.

WILSON, HUMPHREY & Co., of Logansport, Indiana, are doing an unusual amount of bookwork.

THE Landis-Skinner Printing Company has lately been formed at Nebraska City, Nebraska, Mr. E. Skinner purchasing a half interest in the business of Mr. Frank Landis.

THE Journal Company, of Fort Wayne, Indiana, has put in a power Advance paper cutter, from the warehouse of Shniedewend & Lee Company, Chicago, that is proving very satisfactory.

FRANK V. CHAMBERS, late of the firm of Chambers, Davis & Goodman, has resumed the printing business, with an entirely new plant, under his old title of Chambers Printing House, at 501 Market street, Philadelphia.

THE firm of Carson, Hurst & Harper, of Denver, Colorado, has been succeeded by the Carson-Harper Printing Company (incorporated) and will continue business at the old address, 1336 Lawrence street. Mr. Hurst has retired from the concern.

H. D. WADE & Co., printing ink makers, 28 Reade street, New York, have issued a neat little pamphlet, showing the various colors of inks made especially for half-tone printing. Printers desiring to purchase colored inks for half-tone work should send for one of these little books.

MR. W. O. EVANS, of the Beverly Printing Company, of Beverly, Massachusetts, reports that his firm has doubled its facilities within the last few months, and is now turning out large quantities of commercial and box label work. We are pleased to learn that the firm is meeting with such success.

MR. J. W. SWINEBURNE and F. H. Andrus, formerly with the L. Kimball Printing Company, have formed a partnership under the title of Swineburne & Andrus, 252 Hennepin avenue, Minneapolis, Minnesota. They have a model printing office, carefully equipped in every way to turn out promptly the very best of work. Fine printing will be their specialty.

THE Moss Engraving Company are now located in their new home in the *Puck* building, corner East Houston and Mulberry streets, New York city, and have largely increased their facilities for turning out first-class work. We acknowledge receipt of one of their little circulars, announcing the removal, which shows a very handsome half-tone engraving of the building occupied by them.

HOPKINS & HINDSON, of Wilkesbarre, Pennsylvania, have invented an excellent powder for stereotype backing work. It is said to spread easily, dry quickly, hold up, and yet not become hard and cake, and allows the matrix to shape itself readily to the curved box. This is something stereotypers have been looking for, and will no doubt meet with a large sale. Their address is 13 North Main street.

WE have received a series of sample cards issued by the Buffalo Printing Ink works, Buffalo, New York, called "Three-Color Combinations." There are ten cards in the set, presenting in a most pleasing way the various combinations of color. With one of these sets a printer can save much time in arranging color effects. The firm has also sent to THE INLAND PRINTER office some handsomely framed specimens of half-tone colors, which have been given a place upon our walls, and for which we return our acknowledgments.

THE INLAND PRINTER.

Specimen of half tone engraving by
NEW YORK ENGRAVING AND PRINTING COMPANY,
322 Pearl street, New York.

THE VISITORS.

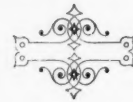
(See the other side.)



THE INLAND PRINTER.



Our Enameled Copper.
Half-Tone Process



+++++++ Is the Best in Use!

(SEE SPECIMEN ON OTHER SIDE.)

It not only produces accurate and beautiful results, but its printing quality is unsurpassed.



NEW YORK ENGRAVING AND PRINTING CO.
320 AND 322 PEARL STREET,
NEW YORK.

A. R. HART, President.
J. C. VON ARX, Vice-President
C. M. COOPER, Secretary.



OF INTEREST TO THE CRAFT.

THE Scranton, Pennsylvania, city directory is being printed at the *Tribune* office.

MOST all the offices at Scranton, Pennsylvania, except those of the German papers, are now open to union workmen.

THE vote of Ottawa Typographical Union, No. 102, was adverse to Plan No. 2, but favorable to district representation.

A. E. RIEFER and J. S. Burke are the delegates of Scranton (Pa.) Union to the International Typographical Union convention.

THE *Morning Capital*, of Topeka, Kansas, has placed an order for five linotypes, and some of the boys are learning to run typewriters so as to "get onto the motion."

THE People Printing Company's office, of Scranton, Pennsylvania, has been thrown open to union workmen again. W. H. Thompson is now manager of the concern.

A MAJORITY of the compositors laid off at the Canadian government printing office about a month ago have since been taken back, while others who took out traveling cards have obtained work at Montreal and surrounding points.

TYPOGRAPHICAL UNION No. 260, of Findlay, Ohio, is heartily in favor of Plan No. 2, as presented by the International Typographical Union, with the exception of payment of dues. It is in favor of paying dues on the percentage system.

THE J. A. Vaughn Printing Company, of Oakland, California, have bought the job office of J. W. McCombs. They have added new material and moved to a more central location. Mr. McCombs intends making Detroit, Michigan, his future home.

THE London Society of Compositors has lately purchased a building for its new home for \$55,000, and has transferred its offices to Nos. 7 and 9 St. Bride street. It has also recently admitted a compositrice among its members for the first time—Mrs. Jane Pyne.

ANYONE knowing the address of W. N. Striplin will confer a great favor by sending particulars to his mother, Mrs. J. A. Striplin, Forest Grove, Oregon. He was last heard from at Graceville, Minnesota, but left for the twin cities and Kansas City. Craft papers please copy.

WE acknowledge the receipt of the initial number of the *Inter-Mountain Printer*, the official paper of the seventh district typographical union, of Helena, Montana, published and edited by George B. Staring. It is very neat typographically and has a wide field of usefulness.

THE eighth contest for the bronze medal of the Association for the Encouragement of the Study of Greek Among Apprentices was recently held at the National Printery, Paris, France, when the test consisted of the composition of a page of Greek, thirty lines long by fifty letters wide, from manuscript in two hours.

MR. A. M. WHITE, of 701 South Main street, Waterbury, Connecticut, has placed on the market a composing stick of superior merit which insures no deviation from trueness, the stick locking at both sides instantly by a single pressure. It is very simple and retails at \$2, mailed postpaid to any address.

THE Estienne school of typographical instruction in printing, etc., will make quite a display at the Chicago Exposition, in photography, bookbinding, lithography and letterpress work. The various exhibits are the work of French apprentices and include many specimens that would be a credit to older "comps."

At Helsingfors, the most northerly city of Europe, with a population of 52,000 persons, there are eleven printeries, employing forty compositrices, who receive the same wages as their male fellow workers. Apprentices serve five years under contract. The city has nine daily papers, six of which are printed in

Swedish and three in Finnish. The compositors are among the best paid in Russia.

At the May meeting of Typographical Union No. 99, of Jackson, Michigan, the following officers were elected: James Frank, president; G. W. Lawrence, vice-president; William T. O'Brien, recording and corresponding secretary; C. J. Van Every, financial secretary; I. B. Rich, treasurer; John Bain, sergeant-at-arms. H. B. Noyes has started a job printing office.

IN the person of H. M. Ives, Topeka Union expects to have one of the ablest representatives that will attend the International. Mr. Ives will be accompanied by S. M. Pfeffer, who is also one of the most popular and efficient workers in No. 121. Mr. Ives is the originator of reorganization Plan No. 2, which was recently indorsed by a popular vote of all the unions.

UTICA (N. Y.) Typographical Union, No. 62, elected the following officers at its May meeting: President, Edward A. Bates; vice-president, F. W. Bean; financial secretary, A. Frank Dickinson; recording secretary, William R. Merrill; treasurer, John M. Tillinghast; property trustee, E. B. Horton; auditing board, M. T. Pittman, J. A. Dent, Virgil J. Essel.

TYPOGRAPHICAL UNION No. 260, of Findlay, Ohio, elected the following officers at regular meeting in May: President, Rembrandt Rowe; vice-president, James F. Moorehead; recording secretary, Frank Galleher; secretary-treasurer, H. P. Wendell; sergeant-at-arms, Austin J. Horn; directors—Rembrandt Rowe, Fred C. Grose, Ed. P. Glick, Frank L. Fenstermaker and A. L. Bowen.

PAPER TRADE ITEMS.

THE financial condition of the country and the general depression now felt in most all lines of business has been keenly felt among the papermaking and paper stock industries. There is a general complaint among many of the papermakers that their orders are coming in very slowly and smaller than usual, and it is hinted in some quarters that the mills will likely shorten production by a general shut-down. Money is very close and collections consequently are slow. The mills generally are heavily loaded with high-priced rags purchased during the late cholera scare, and are practically out of the market for stock at any price. The paper stock and rag dealers, on the other hand, are suffering for a market, and prices have reduced very materially in consequence. There is no one wise enough to know what the market price for rags is at the present time, and what few sales are made are very close down to prices before the late boom. The fact is the markets are fearfully demoralized. The best thing to do is to shut up shop and go to the World's Fair until the clouds roll by.

WINDSOR LOCKS, Connecticut, is to have a new tissue mill.

LOREN ALLEN, of Allen Brothers Company, wall paper manufacturers, of Sandy Hill, New York, is now sightseeing in Europe.

WILLIAM J. CORLETT, of Boston, the champion paper stock dealer, is to build a six-story rag warehouse to accommodate his large business.

THE Nonotuck Paper Company, of Holyoke, contemplate building a new and commodious office in connection with their two large mills.

EX-GOVERNOR BYRON WESTON, of the Byron Weston Company, of Dalton, Massachusetts, has returned from his winter trip to California much improved in health.

THE Holyoke Card and Paper Company have decided to increase the size of their plant in order to keep up with its increasing business. They propose to extend their building south of the present building. The extension will be fifty-five feet long and eighty-five feet wide. Will be three stories and basement. They intend to furnish their own power and light.

They will put in a 100 horse-power engine and two boilers and a dynamo. The cost of the improvements will be about \$40,000.

HASCAL DODGE, of Boston, the well-known builder, has commenced work on the new mill of the Keith Paper Company, of Turner's Falls, Massachusetts.

GODFREY & CLARK, of Pittsburgh, Pennsylvania, whose mills are among the largest in Western Pennsylvania, is reported failed. Their chief creditors are in Chicago.

THE Hurlbut Paper Manufacturing Company, of South Lee, Massachusetts, recently lost a warehouse, about seventy-five bales rags and a quantity of lumber, by fire. Fully insured.

THE United States Paper Company, with headquarters in New York, representing a large number of tissue manila mills, located in New York state and New Jersey, have had a receiver appointed.

R. M. FAIRFIELD, of the Fairfield Paper Company, Fairfield, Massachusetts, has been laid up at his home in Holyoke with a throat difficulty. We are glad to report him out again and able to attend to business.

JULIUS H. APPLETON, president of the Riverside Paper Company, of Holyoke; Alfred Birnie, of the Birnie Paper Company; A. H. Page, of the Albion Paper Company, of Holyoke, have gone to the World's Fair.

A NEW pulp mill is to be established at Veazie, Maine, by the Penobscot Pulp and Paper Company, with capital of \$100,000. The capacity will be about seven tons daily. The mill is expected to be in operation some time this summer.

GEORGE A. CLARK, treasurer of the Newton Paper Company, of Holyoke, Massachusetts, was married on May 17, to Miss Flora Wilson, at the house of Miss Wilson's brother, at Northampton. Mr. and Mrs. Clark have our good wishes.

L. J. POWERS, of the Connecticut River Paper Company, of Holyoke, is president of the Springfield Baseball Club. His club at the present time stands at the head of the eastern league. Among the Holyoke papermakers are many baseball admirers.

L. A. GRIFFIN, of Holyoke, Massachusetts, has received a communication from his brother, T. H. Griffin, of Eureka, California, stating that he has taken steps to erect a paper mill there, and will come east in the fall to purchase his machinery in Worcester and in Holyoke.

EATON & ROBBINS, of Lee, Massachusetts, have purchased the stock of the E. & S. May Paper Company, of Lee, outside of the holdings of Mr. H. B. May, and the name will be changed to the Eaton, May & Robbins Paper Company. Mr. A. W. Eaton, we understand, is to be the business manager.

CRANE & Co., of Dalton, Massachusetts, are to build a first-class mill near the site of the old stone mill. This mill will make bond papers, and those grades on which they have established a world-wide reputation. As the Cranes have abundance of means and never do anything by halves, we may look for a model mill.

THE Friend & Forge Paper Company, of Franklin, Ohio, has made an assignment, with \$200,000 liabilities. This mill made manila paper and was managed by Mr. Geo. N. Friend. The capacity of the mill was about twelve tons daily. The cause of this failure is assigned chiefly to complications arising from the failure of Clarke, Friend, Fox & Co., of Chicago, some years back.

A NEW invention has recently been introduced by the Carew Manufacturing Company, of South Hadley Falls, Massachusetts. The invention is an attachment to the drying apparatus of the paper machine. By its use the water that collects from the condensed steam in the steam-heated cylinders of the paper machine is removed by pipes overhead, to be used again in the boilers. It is estimated that this new invention will save from sixty-five to seventy per cent in bad paper. It was first used

in the Southworth Company's mill, at Mitteneague, Massachusetts, and was invented by Mr. Paul, of Boston. A number of Holyoke manufacturers have investigated its workings and are pleased with it, and intend adding it to their machines.

BOOKS, BROCHURES AND PERIODICALS.

"PI": A collection of sketches relating to workers in printing offices; culled from the scrapbook of a compositor. Griffin & Kidner, Hamilton, Ontario.

This little book of some 216 pages is interesting from cover to cover. It is a compilation from a variety of sources, and no printer can take it up without desiring to possess a copy. It is very amusing.

NAPOLEON, A Drama. By Richmond Sheffield Dement. Reading edition with appendix. Chicago: Knight, Leonard & Co.

The book is a most fascinating one. The character of the first Napoleon will ever be of interest, and Mr. Dement has produced a work of much power. Messrs. Knight & Leonard have given the work a handsome setting, as, indeed, might be expected. Printed on fine paper from new type, and illustrated with numerous finely executed half-tones, the production is highly creditable to the firm.

FUNK & WAGNALLS promise their Standard Dictionary of the English Language by the close of the present year. The prospectus and sample pages of the work have been issued, and even from the very cursory examination we have given the pages, we discern that the work promises to be a boon to proofreaders and to printers in general, as therein an attempt has been made to reduce to a system the vexed question of compounding words. Criticism of the work is impossible in the space at our disposal. The most eminent scientists and linguists in the world have assisted in the preparation of the dictionary, and a vast number of able critics are emphatic in praise of the book. It will contain 4,000 illustrations made expressly for it; 280,000 words, 50,000 more than any other dictionary of the language. Exquisitely colored plates adorn the book. Typographically, it is superb, and the paper is of fine quality. The dictionary will be sold for \$12 in single volumes; in two volumes, \$15. Anyone desiring to subscribe previous to the completion of the work, and sending \$1 with proper blank filled out to Messrs. Funk & Wagnalls, New York, will obtain the dictionary for \$8 in one volume, or for \$10 in two volumes.

GROLIER CATALOGUE OF ORIGINAL EDITIONS.

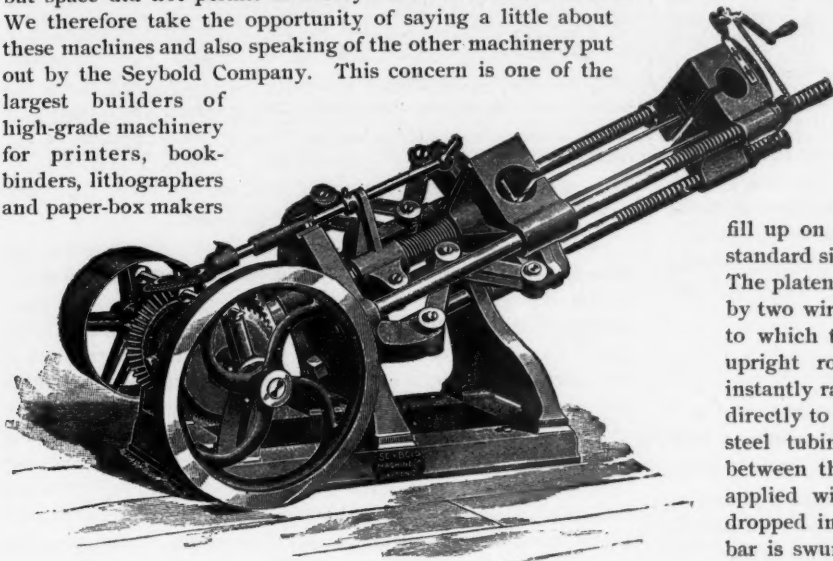
The committee on publication of the Grolier Club has arranged for the publication of a "Catalogue of Original and Early Editions of Some of the Poetical and Prose Works of English Writers" from Langland to Wither. It will be the first of a series of special bibliographies covering various departments and periods of English literature, intended as an aid and guide to collectors and book-lovers, and it will be illustrated by facsimiles and artotypes of eighty-seven titles and frontispieces. The work has been undertaken by a special committee of the club. The volume will be a royal octavo, printed on Van Gelder paper of special tint; the edition is limited to 400 copies on paper and three copies on vellum. Copies will be presented by the club to the Lenox, Astor and Columbia College libraries, of New York; the Bodleian, British Museum and Cambridge University libraries, of England; the Newberry Library, Chicago; Boston Public Library; and the libraries of Princeton, Yale, Harvard and the Pennsylvania Historical Society.

MRIOUS.

She frowned on him and called him Mr.,
Because in fun he'd merely Kr.,
And then in spite,
The following nite,
This naughty Mr. Kr. Sr.—*Life*.

THE SEYBOLD MACHINE COMPANY.

IN the last number of THE INLAND PRINTER, in the article on printing exhibits at the World's Fair, we referred to five machines which the above company had on exhibition in connection with the bindery plant of the W. B. Conkey Company, but space did not permit of a very extended notice of them. We therefore take the opportunity of saying a little about these machines and also speaking of the other machinery put out by the Seybold Company. This concern is one of the largest builders of high-grade machinery for printers, book-binders, lithographers and paper-box makers

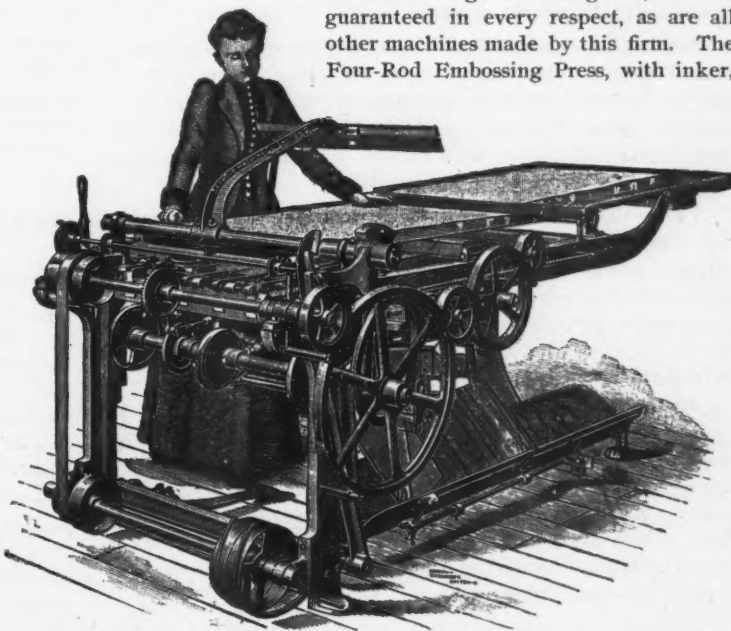


in the world. Our readers will notice that each month the firm show a different cut in their advertisement, together with a short description of each machine. By examination of these, those interested in this class of machinery can obtain much information in regard to the different manufactures of this company.

One of the illustrations shown in connection with this article is that of the Hercules Signature Press, one of the most important machines manufactured by the company. It is intended for pressing and binding folded printed matter. Its superiority consists in high pressure and great speed, applied by means of quick adjustments, and it is made to suit all requirements. The mechanism of a nut driven by a screw, in combination with a triple knuckle movement, assures great speed at the start and immense pressure at the last, requiring very little driving power, and having very little wear or friction while under its highest pressure. Both heads are provided with large holes to insert the hands when tying bundles. The end-head is adjustable to size of bunch desired, and is moved by an endless chain and a crank, so that both heads can be brought together, or can be placed any distance apart, the space between the two heads serving as a measure by which bunches can be made of equal size. For dry pressing, bundling and smashing folded sheets this machine is one of the most useful ever invented, and should be in every bindery doing much work of this kind. In addition to the uses spoken of above, it can also be used for padding printed matter. It is an acknowledged fact that when sheets are bundled, they occupy less space, are more readily kept clean, and none are liable to be lost. We also show cut of one of the book-folding machines manufactured by this company. This machine is of new design and possesses patented improvements owned and controlled solely by the Seybold Machine Company. Its superiority consists in doing a large range of work, having rapid adjustments and producing a great number of signatures. It will make two, three and four folds, producing sections of eight, sixteen, twenty-four and thirty-two pages, delivering the eight and twenty-four pages and the sixteen

and thirty-two pages in the same trough, without the operator leaving her seat. The register and stops can be regulated by the operator without loss of time, thus entirely dispensing with the services of an expert or machinist when a change from a sixteen to a thirty-two is wanted. The operator can also adjust the points from a fifteen-inch to a twenty-inch sheet instantly.

Among the other machines we might mention the Criterion, Monarch and Capital Power Paper Cutters, made in five sizes—34, 38, 44, 48 and 54 inches; also the Screw Standing Press, the construction of which is unsurpassed, and combines great speed, strength and handiness of operation, and does away with the piles of blocks used to fill up on many presses on the market. It is built of a standard size to suit the demands of printers and binders. The platen is detached from the screw, and is suspended by two wire ropes that pass over two pulleys on the top, to which two counter-weights are hung outside of the upright rods. By these means the platen can be instantly raised or lowered at will and be brought down directly to the paper to be pressed. Different lengths of steel tubing go with each press to fill up the space between the platen and the screw. The pressure is applied with a bar, placed in a hinged socket, and dropped into one of the notches of the disc; after the bar is swung around, it and the socket are lifted out of the notch and placed in the next one, without removing or replacing the bar. The Seybold Arch Smasher (single geared), is simplicity itself in construction. It is built in a massive frame, with very strong toggles and cam roller, so that the greatest possible strength and speed are attained. The Double Geared Arch Smasher is fitted with double toggles, to bring the platen up with equal strength at front and back edges. Nearly all smashers are broken by carelessness in letting the pile to be smashed get pinched outside center of platen. With double toggles, this cannot happen. This machine is fitted with double balance wheels, double clutches and double gears throughout, and is guaranteed in every respect, as are all other machines made by this firm. The Four-Rod Embossing Press, with inker,



is a new candidate for public favor, and cannot fail to become a very popular machine. It is of handsome and symmetrical design, great speed, and occupies but little floor space. The base is cast in one solid piece, and this, with four upright rods and massive toggles, gives full guarantee of strength. The power is not dependent upon the momentum of the balance

wheel; the straightening of the toggles does the work. They are built with or without inker, as may be desired. The Seybold Automatic Trimmer is perfectly automatic in all its movements, and the only labor to be performed is the handling of the books or bunches. The clamp is operated both up and down by the movements of an oscillating treadle, allowing the operator the use of both hands to handle the work. After the clamp is applied the machine is started by means of a hand-lever, makes four consecutive cuts and turns of the table, after which it stops automatically, ready to have the work replaced. The knife is lowered and raised to suit the height of bunches or piles, by simply turning a screw.

All visitors to the Exposition are invited to examine the machines made by the Seybold Company, in Machinery hall, and will find many others that are not shown at the Fair at the warerooms of Montague & Fuller, 345 Dearborn street, Chicago. Messrs. Barnhart Brothers & Spindler are the Chicago agents for the various folding machines made by the Seybold Company.

LONDON NOTES.

THE Hansard trial has come to an end at last, and in a manner very satisfactory to the accused, all of whom were acquitted of the serious charges of fraud made against them.

I REGRET having to announce the death, which occurred on March 30, at Nottingham, of Mr. Henry S. Cropper, the founder of the well-known firm of H. S. Cropper & Co., makers of the Minerva platen machine.

THE strike at Hull has caused a vast amount of excitement one way and another. In order to support the dockers in their struggle with the shipping federation, the Lithographic Artists and Engravers' Society, at a special meeting, agreed to make a compulsory levy of 1 shilling per week for two weeks.

THE *Pall Mall Magazine*, published by the well-known firm of Routledge, has made its appearance and is certainly a creditable production from both a typographical and literary standpoint. So many magazines are produced nowadays with little or no thought to artistic appearance that it is a pleasure to be able to record an exception.

THE London Association of Correctors of the Press held its annual dinner at the beginning of May, Prof. Stuart, M.P., in the chair. The chairman, in proposing "Success to the Association," spoke of the services rendered to literature by the care and attention of the printer's reader. The association appears to be in a very satisfactory condition.

I FIND that I omitted to note last month the appearance of the *Printers' Register* in an improved form. This highly interesting journal is now in its thirty-second volume—a fact which speaks for itself. The publishing office is now at 4 Bouverie street, Fleet street, E. C. The periodical is printed by one of the few really artistic printing firms in the country, and is in every way a great improvement on the past.

THE opening of the Imperial Institute on May 9 by the Queen, and the approaching marriage of the Duke of York with the Princess May of Teck are events which are sure to have a very decided effect upon trade of every description, and there is no doubt that the printing fraternity will reap a rich harvest one way or another. Trade is already a little better as far as London is concerned, but as a whole there is, unfortunately, not much improvement.

ANY plan by which litigation would be materially reduced would render a signal service to the industrial classes. I am glad, therefore, to be able to note that Captain Grice Hutchinson, member of parliament for Astor, is determined to try his hand in this direction, his object being to give to the parties the option of proceeding at once to a board of conciliation, whose assessment of damages shall be final. Not the least of the advantages of such a mode of settlement would, of course,

be its promptness—a matter of vital importance where widows or disabled men are concerned. Such a plan deserves every welcome.

IN confirmation of the editorial note which appeared in the March number of *THE INLAND PRINTER* on the vitality of wood engraving, I note that the International Society of Wood Engravers recently held its first annual dinner—a fact which certainly proved they had not yet succumbed to the advance of the mechanical processes. Mr. W. L. Thomas, of the *Graphic*, presided, and in the course of his remarks stated that it was his belief that the much threatened art of wood engraving had never been more worthily upheld than by the engravers of the present day. It was true that much of the mechanical work had been swept away, but there remained to them the more purely artistic engraving of the highest order.

WITH the opening of the Royal Academy of Arts there has been quite a number of special issues of the illustrated journals giving reproductions of the principal pictures of the year. Foremost among these is the Royal Academy Pictures, published by Cassell & Co. At the time of writing, the first of five parts of this publication has just been issued and shows the remarkable development that has taken place in the half-tone process. Most of the reproductions are exquisite examples of what can be done in this direction when the necessary care is taken. The result is all the more gratifying from the fact that this year the work has been printed from electrotypes and not from the original zincos. The *Graphic* also produces a special number containing reproductions of nearly two hundred paintings, which forms a pleasant souvenir of the exposition.

JUDGING by the number of new publications that are constantly appearing the printing trade should be in a flourishing condition. *Talk* is the title of one of the most recent aspirants to public favor. It is a new sixpenny illustrated weekly, intended to deal mostly with light social topics of interest. Politics, finance, fashion and dress will be the leading features. The other new or coming publications are the *Cable*, the organ of the National Agricultural Union; the *Retail Trader*, a new penny weekly for shopkeepers and their assistants; *Larks*, a half-penny comic pictorial weekly of eight pages, crown folio; the *Butterfly*, a sixpenny monthly of humor and art; and the *Lady's World*, a weekly journal for women. Considering the number of periodicals already in the field it seems almost impossible for others to exist, let alone to make a decent profit out of the publication. H. WOOD SMITH.

FOUR MILLION AND A HALF EIGHT-PAGE NEWS-PAPERS IN TWENTY HOURS!

THE New York *World* celebrated its tenth anniversary on Sunday, May 7, by a 100-page paper with a handsome lithographed cover in colors. Without considering the marvelous quantity and quality of the reading matter, the mechanical achievement is perhaps without a parallel. Respecting this the *World* says there were 370,000 of *Sunday World's* of one hundred pages each required for that edition—equivalent to 4,333,944 eight-page newspapers, 273 tons of paper and 4 tons of ink. The presses—the celebrated quadruple of R. Hoe & Co., of New York—turned out this immense mass of printed matter in 19½ hours! The waste, we are told, was but one-fifth of one per cent. It is doubtful if even the Hoe presses ever had a more thorough test, and it would seem that these remarkable productions require some stupendous enterprise such as the *World* has accomplished to give an approximate idea of their powers.

The presses ran continuously until the entire edition was printed, delivered, folded and counted, and the condition of the presses at the finish showed that the work could be continued indefinitely. The Hoe Company have every reason to congratulate themselves on this remarkable achievement.

Roman—100 a 36 A 24 A, \$3 50

Italic—80 a 30 A, \$2 75

6 POINT CADMUS OLD STYLE—NONPAREIL.

THE Ethiopians affirme that Atlas, Hercules, Cadmus, and others, had from them the first light of all those Arts, Letters, Sciences, and civill Policies, which they afterward profest, and taught others: and that Pythagoras himselfe was instructed by the Lydians: to wit, from the South and superiour Egyptians: from whom those which inhabited neerer the out-let of Nilus, as they say, borrowed their Divinitie and Philosophie: and from the Greekes, then barbarous, received Civilitie. Then, the Phœnicians challenge this invention of Letters and Learning:

acknowledging nothing from Egypt at all. Out of doubt the Phœnicians were very ancient: and from the Records and Chronicles of Tyre, Josephus the Historian confirms a great part of his Antiquities. Lastly, whereas others bestow this invention on Moses, the same hath no probabilitie at all; for he lived at such time as Learning and Arts flourished most, both in Egypt, and Assyria, and he himselfe was brought up in all the learning of the Egyptians, from his infancy. But true it is, that letters were invented by those excellent Spirits of the first

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dome and understanding hath proceeded. And as the same infinite God is present with his Creatures, so hath he

*Phœnicians first, if fame may credit have,
In rude Characters dar'd our Words to grave.*

CADMUS OLD STYLE SERIES

\$1234567890

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CADMUS OLD STYLE.

Roman—80 a 30 A 18 A, \$3 50

Italic—70 a 24 A, \$3 00

8 POINT CADMUS

THE Ethiopians affirme that Atlas, Hercules, light of all those Arts, letters, Sciences, and civill taught others: and that Pythagoras himselfe was South and superior Egyptians: from whom those

as they say, borrowed their Divinitie and Philosophie received Civilitie. Then, the Phœnicians challer acknowledging nothing from Egypt at all. Out c and from the Records and Chronicles of Tyre, Jose

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probabilitie at all; for he lived at such time as

*Phœnicians first, if fame n
In rude Characters dar'd o*

CADMUS OLD STYLE \$1234567890

Roman—60 a 24 A 12 A, \$4 00

Italic—60 a 18 A, \$3 00

10 POINT CADMU

THE Ethiopians affirme that Atlas, H from them the first light of all those A Policies, which they afterward profest, thagoras himselfe was instructed by th

and superiour Egyptians: from whom out-let of Nilus, as they say, borrowe and from them the Greekes, then barba Phœnicians challenge this invention o

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very ancient: and from the Records

*Phœnicians first, if fame
In rude Characters dar'd*

CADMUS \$1234567890 QU Qu

This face is the original "French Old Style" so much admired by printers. It is cast from matrices made from drives from the original steel punches, which were imported from France by this firm.

A. D. Farmer and Son

TYPE FOUNDRY CO.

115 QUINCY ST., CHICAGO.

Roman—50 a 18 A 12 A, \$4 00

Italic—50 a 12 A, \$3 25

12 POINT CADMUS OLD STYLE—PICA.

THE Ethiopians affirme that Atlas, Hercules, Cadmus, and others, had from them the first light of all those Arts, Letters, Sciences, and civill Policies, which they afterward profest, and taught others: and that Pythagoras himselfe was instructed by the Lydians: to wit, from the South and

superiour Egyptians: from whom those which inhabited neerer the out-let of Nilus, as they say, borrowed their Divinitie and Philosophie: and from the Greekes, then barbarous, received Civilitie. Then, the Phœnicians challenge this invention of Letters and Learning: acknowledging

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were very ancient: and from the Records and Chronicles of Tyre, Josephus the Historian confirms the

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Roman—36 a 12 A 8 A, \$4 00

Italic—36 a 12 A, \$3 50

14 POINT CADMUS OLD STYLE.

THE Ethiopians affirme that Atlas, Hercules, Cadmus, and others, had from them the first light of all those Arts, Letters, Sciences, and civill Policies, which they afterward profest, and taught others:

and that Pythagoras himselfe was instructed by the Lybians: to wit, from the South and superiour Egyptians: from whom those which inhabited neerer the out-let of Nilus, as they say, borrowed

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Greekes, then barbarous, received Civilitie. Then, the Phœnicians challenge this invention

CADMUS

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RETURN IN FIVE DAYS.
Practical Designs
SAVING IN COMPOSITION.

RETURN IN TEN DAYS
Type Ornaments
SPECIALTIES.

MERITORIOUS
DESIGNS
BY THE
BEST ARTISTS

TO
THE PRINTER

THESE CLEAN, CLEAR-CUT
TYPE ORNAMENTS WILL PROVE
PROFITABLE TO THE PRINTER.

WORLD'S EXPOSITION.
Practical Exhibit
Section A, MACHINERY HALL.

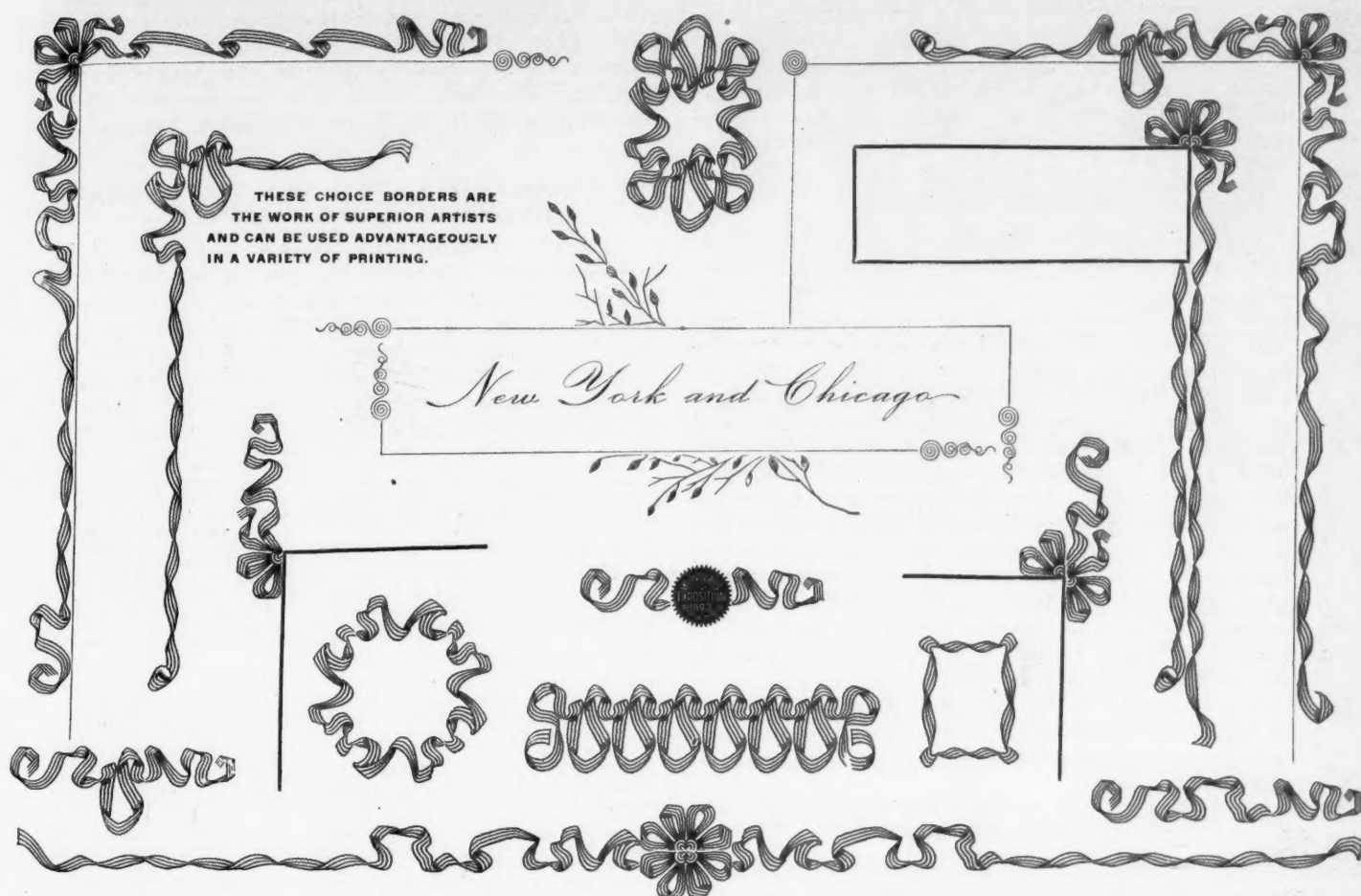
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Art Typographic
JOHN GRAHAM,
TYPE FOUNDER,
451 BELDEN AVE., CHICAGO, ILL.

ORIGINAL DESIGNS
FOR THE
GENERAL PRINTER





ORDERS FILLED THE DAY RECEIVED,
AND CAREFULLY PACKED. SEND US FULL
SHIPPING ADDRESS. PARTIES THAT HAVE
NOT AN ACCOUNT WITH THIS HOUSE WILL
PLEASE REMIT WITH ORDER, LESS 10 PER
CENT. EXPRESS OR P.-O. MONEY ORDER
OR DRAFT ON NEW YORK OR CHICAGO.

STEEL-PLATE ORNAMENTS.
Price, per font, \$2.60.

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Price, per font, \$2.95.

STAMP & SEAL.
Price, per font, \$1.00.

24 POINT.
3 feet, \$2.20.

FOR BONDS, CERTIFICATES, ETC..
THIS BORDER IS UNEQUALLED AND
WILL NOT SHOW THE JOININGS.
SEND FOR A FONT, YOU MAY NEED
IT SOON.

BEAUTIFUL DESIGNS ARE EASILY SET WITH A FEW PIECES. AS EACH FONT IS CAST ON ONE BODY, POINT SYSTEM.

BUSINESS NOTICES.

ANYONE desiring to purchase a job office in Chicago would do well to write to Denker Brothers, 3851 State street. They have a first-class office, a good location, and an established trade. Their advertisement appears in our want column.

THE RAPID ADDRESSER.

On page 261 of this issue will be found an advertisement of a low-priced addressing machine for mailing newspapers, addressing envelopes, postal cards, etc., which will meet the wants of many printers who do not care to purchase regular mailing machines. The device is said to do the same work as an ordinary and more expensive mailer, but its makers do not claim that it is as rapid. For small offices sending out from 300 to 4,000 papers at a time, it answers the purpose very well. The manufacturers call the special attention of job printers to the opportunities which are offered in cities and towns for using their mailer in connection with notices gotten out by societies, lodges, clubs and other organizations. Many companies have lists of people to whom they send circulars and other printed matter from time to time, and if the printing offices could set up a number of lists for these people and agree to get out the printed matter for them whenever wanted, they could do so at considerable profit. The plan is well worth looking into, and we regret that space will not permit of our giving it a more extended mention. By writing to Van Wormer & Tiedtke, 420 St. Clair street, Toledo, Ohio, circulars giving full information in regard to their machine and the plan mentioned above can be obtained.

THE AUDUBON.

In a recent issue of THE INLAND PRINTER we spoke of this house, which was then under construction, but have since visited the Audubon in running order, and been welcomed by its genial manager, Mr. N. H. Henchman, Jr. We have



examined its rooms and facilities, partaken of its viands, appreciate its home-like accommodations, and therefore feel that we are doing our friends a favor in referring them to this house. By addressing Montross & Coolidge, Midway Plaisance and Oglesby avenue, Chicago, you can obtain a catalogue and make engagements with ease through the simplicity of their management.

THE ACME PAPER CUTTER.

In our reference to the printing exhibits at the World's Fair in last month's issue, we did not make very extended mention of the machines to be exhibited at the Fair by the Child Acme Cutter and Press Company. This firm have sent one thirty-two-inch power and hand self-clamp machine, one thirty-six-inch regular, double gear self-clamp machine with extra foot clamp, one forty-six-inch extra heavy, double gear self-clamp machine with extra foot and hand clamp, one inside gear fifty-six-inch paper mill self-clamp cutter. They are all to be used by the W. B. Conkey Company, in connection with other bookbinders' and printers' machinery represented by Montague &

Fuller. These machines can be seen in Section 34 of Machinery hall, in the space marked 26 on the diagram shown in our last month's issue. The Acme Cutters have taken gold and silver medals at the Centennial and other fairs, and have been very much improved of late. Visitors to the Fair should not fail to examine them when in this portion of Machinery hall.

THE PENNSYLVANIA LINE'S NEW TRAIN, CHICAGO TO LOUISVILLE AND NASHVILLE.

On May 21 the Pennsylvania Line put on an additional train to run through from Chicago to Nashville, via Indianapolis and Louisville. It leaves Chicago daily at 4:00 P.M., arrives at Indianapolis 9:40 P.M., Louisville 12:45 A.M. and Nashville 6:50 A.M. Pullman buffet parlor car and coaches, Chicago to Louisville, and Pullman buffet sleeping car through, Chicago to Nashville. Passage, sleeping and parlor car tickets at Pennsylvania ticket office, 248 Clark street, corner Jackson, under Grand Pacific Hotel, Chicago.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A FIRST-CLASS pressman is open for a position; one able to take charge of a pressroom doing first-class work or miscellaneous printing. Address "PRESSMAN," care INLAND PRINTER.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, \$1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' POSITION" each; the "PRINTERS' ORDER BOOK," price \$3, and "SPECIALS OF JOB WORK," price \$2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type- useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price \$1. Just published.

A PRINTING, binding and lithographing house, employing 35 to 40 hands, with a good business, situated in a live and growing southern city, wishes to secure the services of a competent man as foreman of composing and pressroom. A good opening for an intelligent, practical printer of good business capacity. A small interest in business will be sold if desired, after investigation. Engagement not desired before first of August or September. Address "X Y Z," care INLAND PRINTER.

BOUND Vol. VI of THE INLAND PRINTER for sale at a bargain. Also Vols. VII, VIII and IX unbound; all in first-class condition. E. L. RICHMOND, 439 West Main Street, Battle Creek, Michigan.

DESK ROOM FOR RENT—We can accommodate a number of people at our office on the second floor of 212-214 Monroe street, Chicago. Suitable for paper salesmen, gentlemen having charge of exhibits at the World's Fair, or anyone connected with printing and kindred industries. THE HENRY O. SHEPARD CO.

DON'T YOU NEED some labor-saving wood furniture or reglets. We make a great variety of regular cases. Specialties ordered. For all blank work steel furniture is best. MORGANS & WILCOX, Middletown, New York.

FOR SALE—A most valuable patent, which has never been placed in the market. The patentee has up to the present refused to part with it, hoping to be in circumstances to introduce it himself. A necessity in every printing office. Address BOX 230, Salem, Massachusetts.

FOR SALE—Zinc etching outfit; good condition and about half price; articles single or together. Address "D," care INLAND PRINTER.

JOB OFFICE FOR SALE—Good business; live town; good run of bank and brief work; steam, and plenty type; building and lot; small paper in connection; splendid opening for newspaper. An opportunity for couple of good printers. Will bear close investigation. About \$1,200 cash, balance easy monthly payments. Write at once. Address "A. E.," care INLAND PRINTER.

"PI"—A collection of old-time typographical sketches; racy and rare; 216 pp. of live matter. Price 25 cents, postpaid to any address. GRIFFIN & KIDNER, 58 King William st., Hamilton, Ontario.

PRESS BARGAIN—Country Campbell in excellent condition. Springs and steam fixtures. Will go cheap if it goes quick. HERALD, Tonawanda, New York.

PRESSMEN—The Pressman's Manual is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, Box 258, Spring Valley, New York.

PRINTERS AND PRESSMEN—To be practicable and proficient in your business you should have a copy of our book, "How to Make all Kinds of Printing Inks and Their Varnishes," also other valuable information. You could not learn the combination in a lifetime; with our book you can make any kind of black and colored printing inks. Price, \$5. Address **GEORGE W. SMALL & CO.**, 97 Tremont street, Cincinnati, Ohio, U. S. A.

PRINTER WANTED—First-class job and poster; wages, \$21. No fares. Send samples of work. **F. W. BATES & COMPANY**, Portland, Oregon.

PROOFREADER, RELIABLE, disengaged; fifteen years at news and book reading; would read for live, provincial daily. "HARRY," care **INLAND PRINTER**.

TYPESETTING MACHINES—Successful plant for sale cheap with all appliances. A great bargain for a progressive printer. Address "P. W. C.," care **INLAND PRINTER**.

WANTED—A first-class binder of good character and habits with \$1,000 or \$1,500, to take an interest in a well-established printing and publishing house. A permanent situation insured. Address **SUNSET PUBLISHING COMPANY**, Seattle, Washington.

WANTED—A first-class pressman of good character and habits with \$1,000 or \$1,500, to take an interest in a well-established printing and publishing house. A permanent situation insured. Address **SUNSET PUBLISHING COMPANY**, Seattle, Washington.

WANTED—A position as superintendent or general foreman of a first-class office, by a thoroughly competent, sober and reliable man of 20 years' experience at the business. Am familiar with all classes of job work, railroad, blank, poster, catalogue, etc.; am at present holding a similar position. Address "GENERAL," care **INLAND PRINTER**.

WANTED—By a good job printer (union) a situation in a strictly first-class office after June 15. At present an employing printer. Have numerous press notices testifying to the ability of our work. Address "WILL," care **INLAND PRINTER**.

WANTED—Everybody to know that Durr's Lightning Galley Lockup saves time and money. Avoid infringements. Agents wanted. **C. A. DIRR**, inventor and manufacturer, 379 West Monroe street, Chicago.

WANTED—First-class proofreader on general job and tariff work, by large concern in western city. Permanent situation and good salary to competent man. None but experienced help need apply. Address "ILLINOIS," care **INLAND PRINTER**.

WANTED—Publishers to know that Stark's Advertisement Time Chart Book will prevent errors from occurring in the insertion of all advertisements running under complicated contracts. Indorsed by everyone who has used it. Books sent for examination by paying express charges. Send for circular. **WESLEY B. STARK**, Sun office, Williamsport, Pa.

WANTED—Situation by first-class web pressman and stereotypist. Eighteen years' experience. Best of references from present employers. Address "W. J. H.," care **INLAND PRINTER**.

E. W. BLACKHALL,

Manufacturer and Importer of all kinds of

Bookbinders' Machinery and Tools,

FAST ENVELOPE MACHINES,

THE "DEFIANCE" WIRE STITCHING MACHINES

AND

"DEFIANCE" EXTRA QUALITY PLATED WIRE.

BUFFALO, N. Y. TORONTO, ONT. PHILADELPHIA, PA.

THOMAS D. PARKER, Agent for Chicago and the West,

Temporary Address, 48 JACKSON STREET.

A NEW MAILER. Works perfectly. Will mail 2,000 per hour. Never gets out of order. Always ready. Costs but \$2.00. Send for descriptive circulars.

JOB PRINTERS Who want to increase their business should send for circulars. We will show them how to obtain lots of work in an entirely new field, in connection with our mailer. First come first served.

Send to **VAN WORMER & TIEDTKE**,

420 ST. CLAIR ST., TOLEDO, OHIO.

STEREOTYPE BACKING POWDER.

THE BEST ON THE MARKET!

Quick drying, easy to spread, smooth and not gritty, firm enough to not run, will hold up and yet not become hard and cake, will allow the matrix to shape itself readily to the curved box and will permit the use of a dry back sheet, contains nothing that will spoil or lose its strength or be affected by ordinary dampness. We guarantee this powder in every respect. Send for circular and prices.

HOPKINS & HINDSON,

Manufacturers of Stereotype Machinery, Hopkins' Improved Casting Bars, Waste Paper Baler and Plate Cutter,

13 NORTH MAIN STREET, WILKES BARRE, PA.

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ION SANDERS, MANAGER. SEND FOR SAMPLES AND PRICES.



SANDERS ENGRAVING CO.

PHOTO ENGRAVERS.

400 & 402 N. THIRD ST. ST. LOUIS, MO.



THE DURANT STANDARD COUNTERS

Send for Catalogue to **W. N. DURANT**, MILWAUKEE, WIS.

SECOND-HAND PRINTING PRESSES

In thorough repair, at our Works, for sale VERY LOW.

DUPLEX PRINTING PRESS CO.,
BATTLE CREEK, MICH.

PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE."

FRANKLIN H. HOUGH, Washington, D. C.

WANTED

All live printers to send for one of my Illustrative Pamphlets describing the Foster Reversible Chase for printing Angular Forms.



PRINTERS

Used on any press, with any chase, in the ordinary way. Saves time, worry and money, and you want one. **H. S. FOSTER**, Albany, N. Y., Box 276

ATTENTION! BIG THING!



TO KNOW WHAT IT IS IS TO WANT IT.

A Book for Printers—113 pages, in colors, 6 x 8 inches, oblong. Paper covers, \$1.00; cloth, \$1.35.

A few copies left of the special 50-cent lot offered on page 182 of last month's **INLAND PRINTER**.

A. A. STEWART, Box 155, Salem, Mass.

..YOU OUGHT TO HAVE AN Elite Rule Bender

It is the only satisfactory Rule Bender. Always handy. Does good work. Never wears out. Price, \$2.00, postpaid. Hints on Rule Bending, 10 cts.

ELITE MFG. CO., MARSHALL, MICH.

FOR SALE. Job Printing Office.

GOOD LOCATION. TRADE ESTABLISHED.

For further particulars call or address

DENKER BROS., 3851 State St., Chicago.

The INLAND PRINTER BUSINESS DIRECTORY.

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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.
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Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper box makers' supplies.

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Fuchs & Lang, 29 Warren street, New York; 273 Dearborn street, Chicago.

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Collins (A. M.) Manufacturing Co., 527 Arch street, Philadelphia, Pa.
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Smith, Milton H., publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

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Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
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Duplex Printing Press Co., The Cox duplex, web and country presses, Battle Creek, Mich.
Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.
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Shniedewend & Lee Co., salesroom, 303-305 Dearborn street. Office and works, 2529 to 2547 Leo street, Chicago.

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Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat Bldg.), St. Louis, Mo. Electrotypers and stereotypers.
Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.
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St. Louis Typefoundry, Third and Vine streets, St. Louis, Mo.
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Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.
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Thalmann Printing Ink Co., St. Louis. Chicago office, 415-417 Dearborn street.
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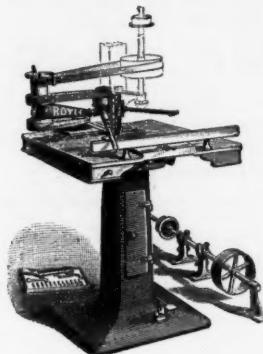
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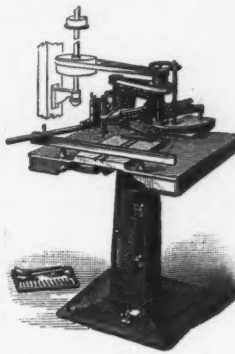
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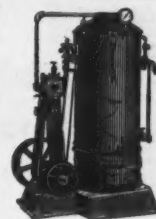
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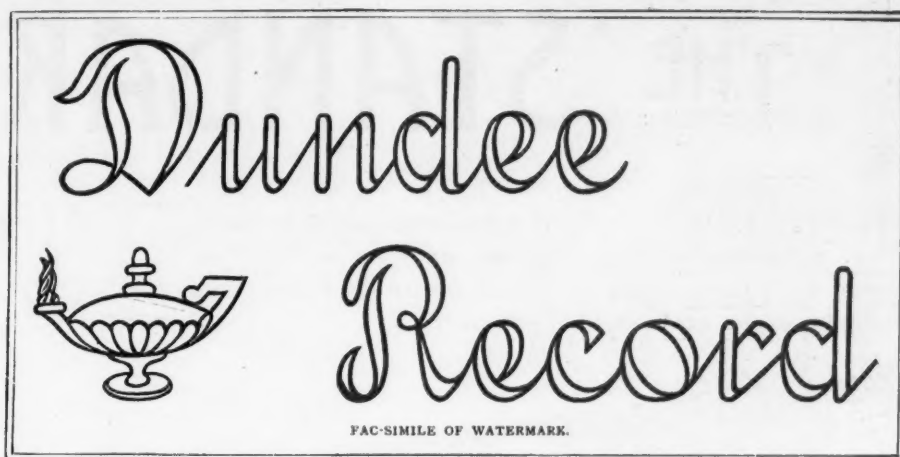
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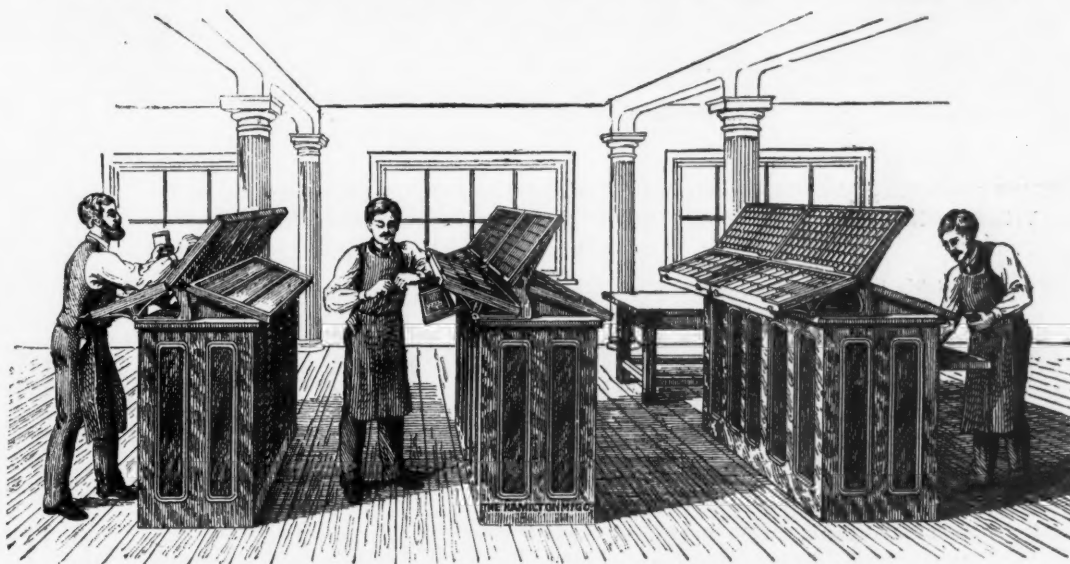
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EVERY
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AND
PREVENT
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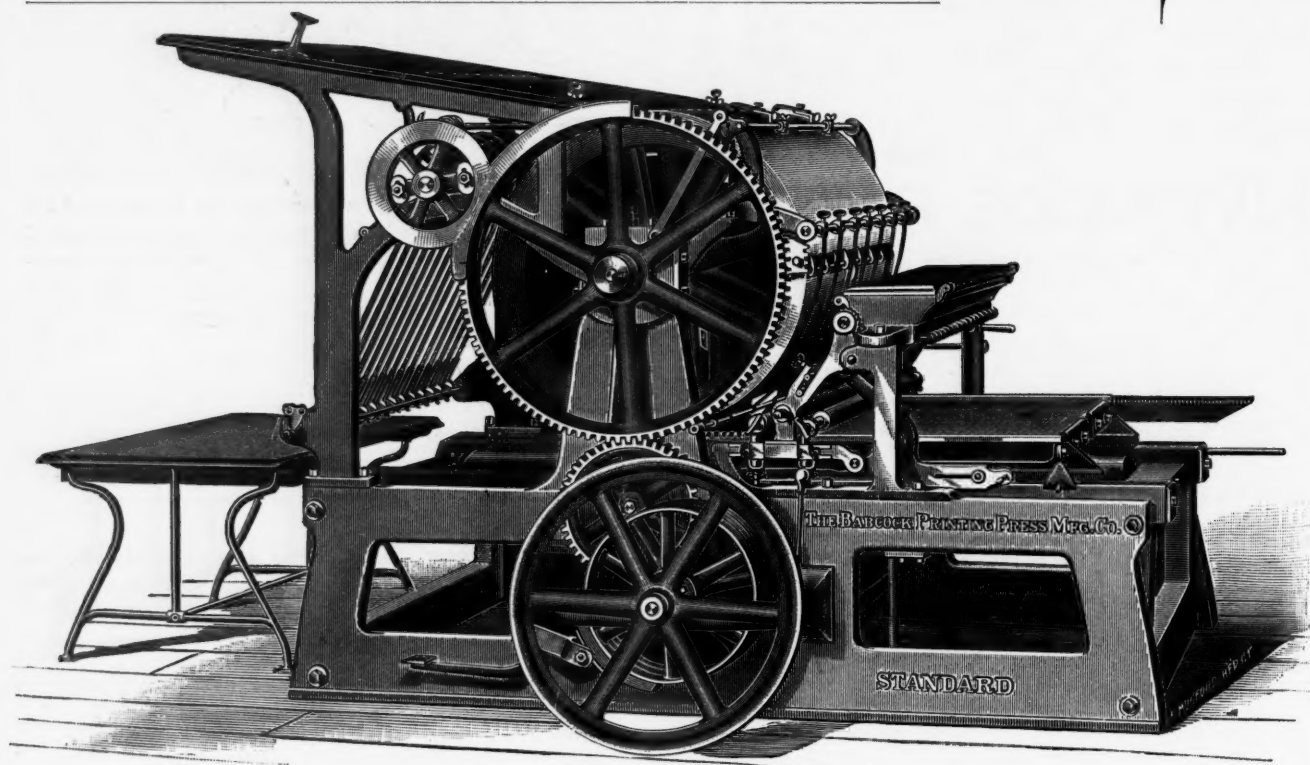
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specimens of half-tone work done with
it, which cannot be surpassed.

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order for some of it.

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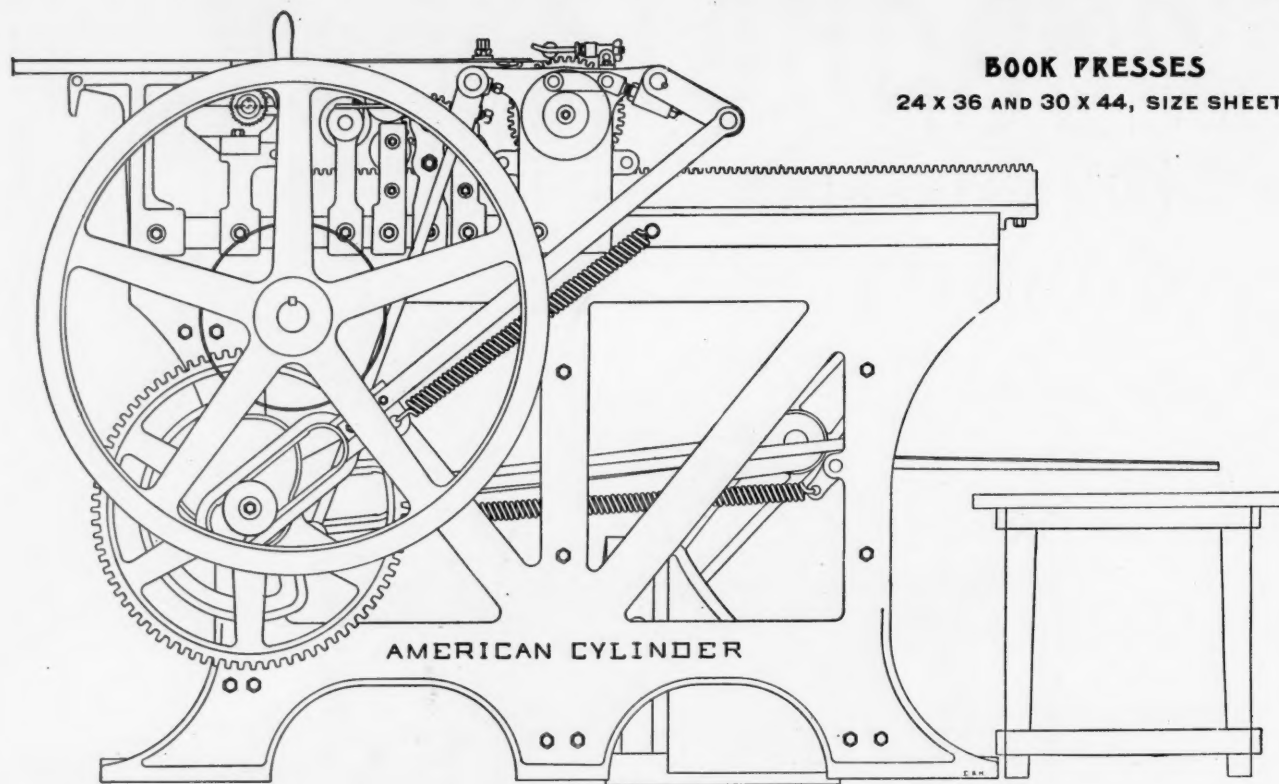
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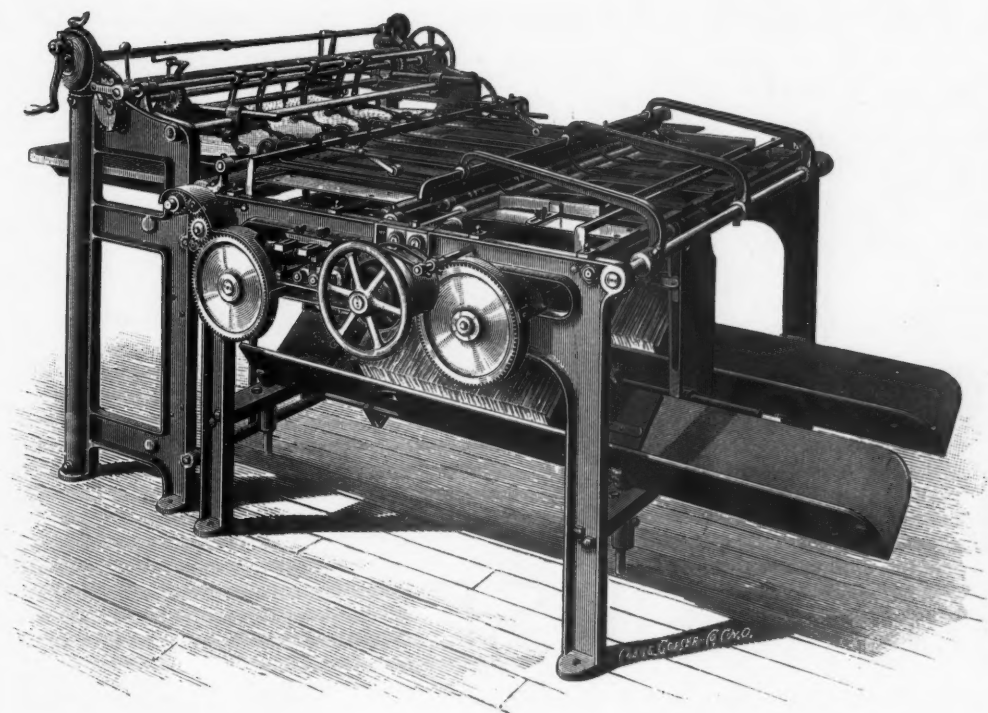
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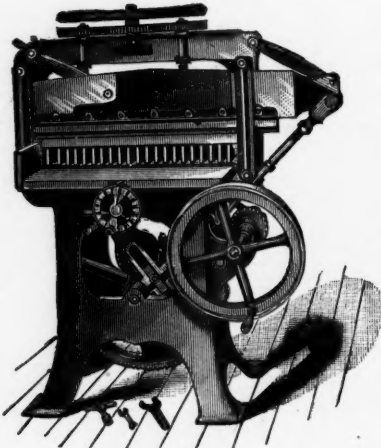
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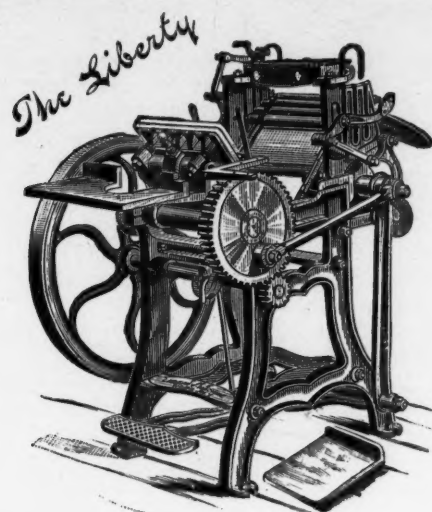
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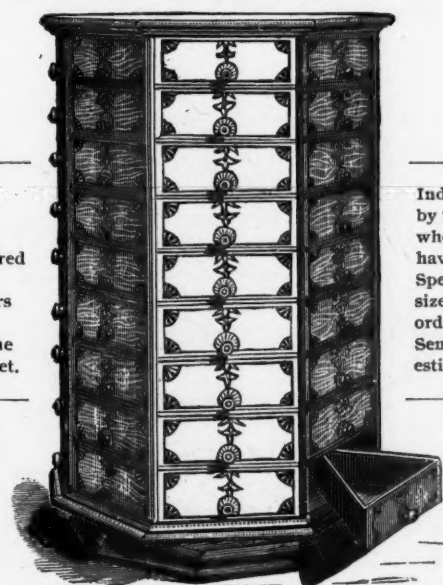
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can be
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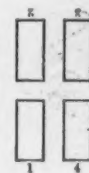
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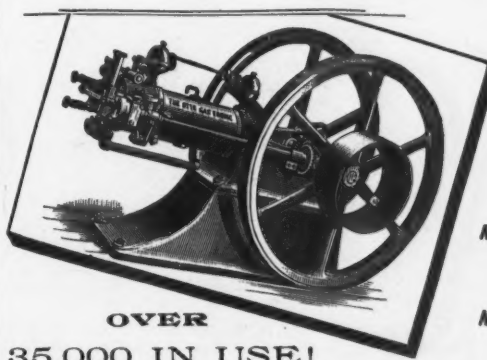
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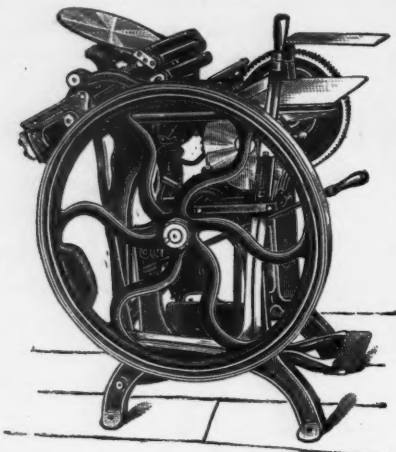
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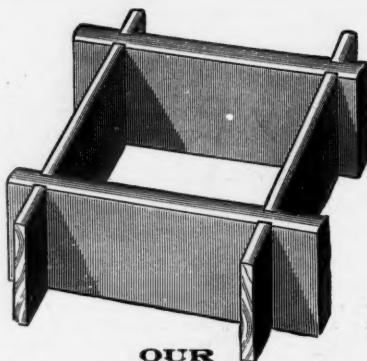
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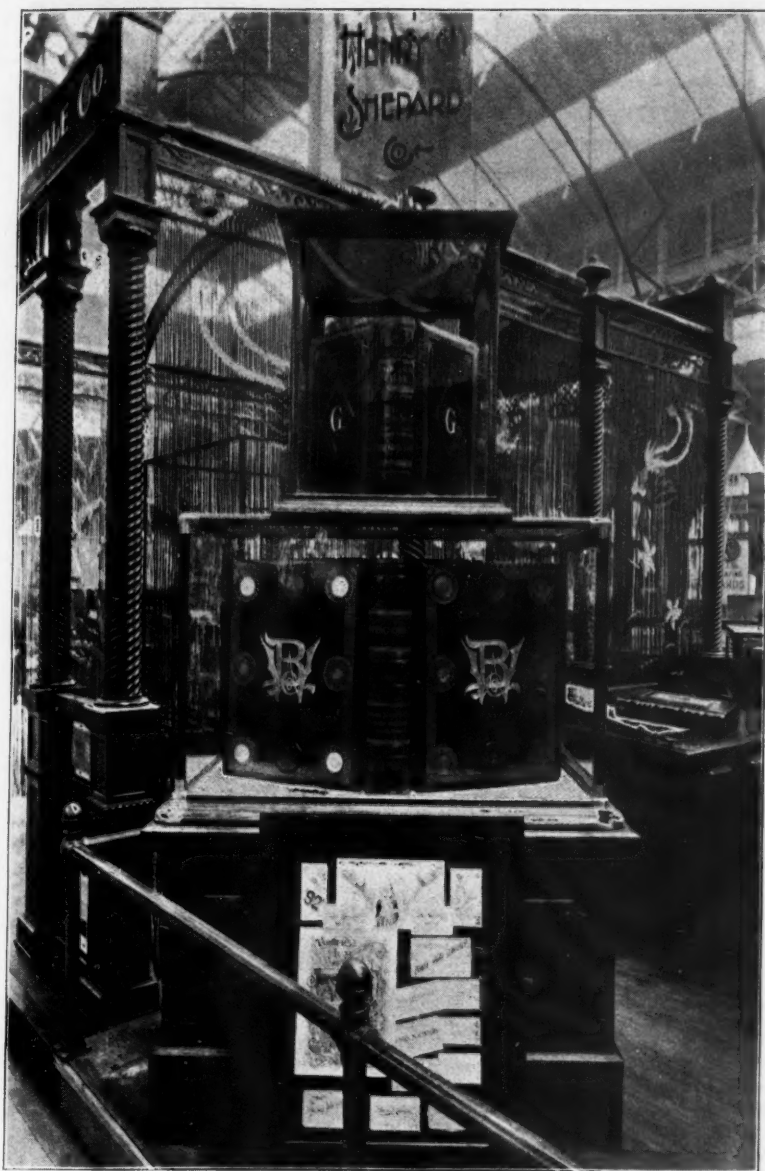
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VIEW OF ONE OF THE CASES IN OUR EXHIBIT.

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BINDERS,
EMBOSSERS,
BLANK
BOOK
MAKERS,



212-214

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OUR WORLD'S FAIR EXHIBIT

In Section F, Block 5, northeast quarter of Gallery, Manufactures and Liberal Arts Building, is worth a visit. We trust all readers of this magazine who are interested in printing, and especially in the manufacture of blank books, will make it a point to examine our display when at the World's Fair.

SEE THE FULL VIEWS OF EXHIBIT IN ANOTHER PART OF THIS ISSUE.

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Author of "The Compounding of English Words," and Department Editor of Funk & Wagnall's Standard Dictionary.

The main feature of this book is a list of 40,000 terms, originally made for guidance in the preparation of the "Standard Dictionary," now rapidly progressing. Before its adoption for the Dictionary, this list was submitted to many proof-readers and other scholars, and it was, almost unanimously, approved by them. It is now offered as the most practical guide ever made for use in printing offices.

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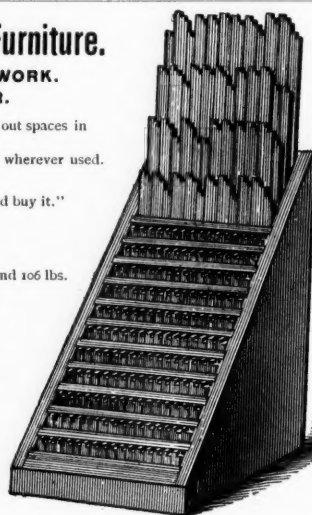
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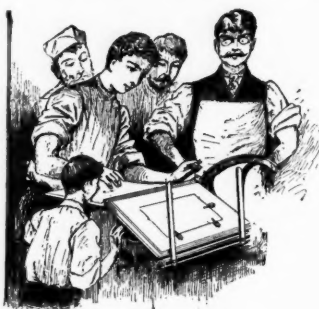
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On page 54 you will find { STANDARD MILLS LEDGER
AND
"GENERAL LEDGER."

On page 61 you will find . TINTED WOVE FLATS.

On page 66 you will find . ROYAL CROWN LINEN WOVE.

On page 68 you will find . PRISTINE LINEN.

On page 69 you will find . BROTHER JONATHAN BOND.

J. W. Butler Paper Company,

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Samples of any of these will be sent you upon application.



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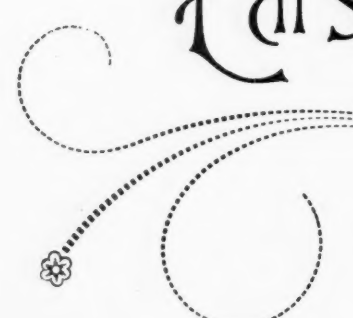
OLD BERKSHIRE MILLS COMPANY,
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WE MAKE A SPECIALTY OF THE FINEST GRADES OF PAPERS.
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Make exclusively high grade
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Possess all known merits as to durability, strength, writing surface, color and general appearance.

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in either laid or wove, antique or smooth finish,

Are the Papers par excellence for business stationery. Their writing qualities are perfect, and the printer or lithographer can, by using them, get his best effects.

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in both white and tints, and in many gradings of quality,

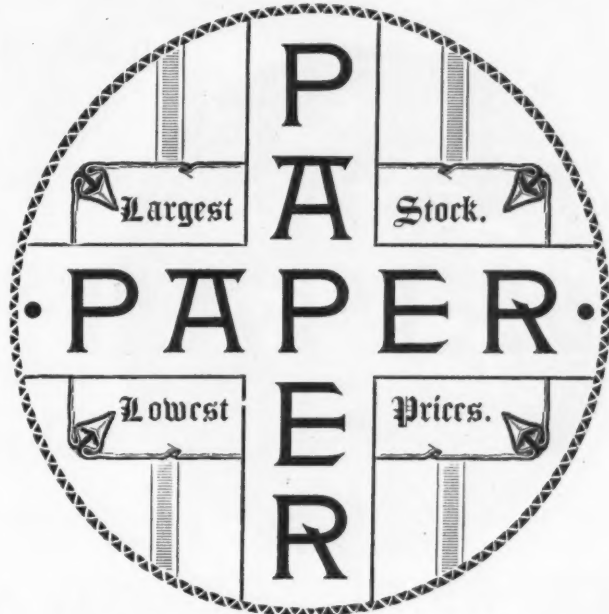
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ENVELOPES Made from "PURE LINEN STOCK" are made and carried
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THIS well-known brand of Linen Paper has been made by this Company under this name and design for twenty years. The words "PURE LINEN" have been copied by other manufacturers, but this Company are the original and sole owners of this design and combination of words.

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THE HIGHEST AND ONLY AWARD—THE GOLD MEDAL!

For Superiority of their LINEN LEDGER and RECORD PAPERS.



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SECOND-HAND MACHINERY FOR SALE.
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Our line is very complete, and comprises a full assortment of Book, News, Cover, Writing Papers, Cardboards, Envelopes, etc., and our prices are as low as our legitimate competitors, and we solicit your business which we shall appreciate. Following is a list of some of our brands which are very popular:

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A STRICTLY FIRST-CLASS CREAM LINEN PAPER.

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Made of Pure Linen. Suitable for Finest Office Stationery.

We carry in stock the following sizes and weights:

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PRICE 22 CENTS PER LB.

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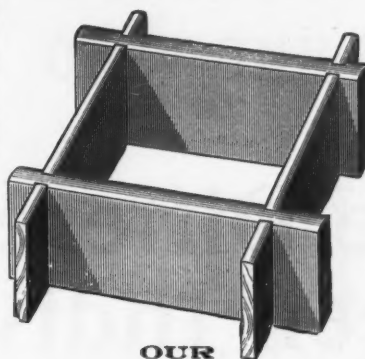
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**Young & Co's
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This Powder is being used exclusively by the United States Government, and many of the largest newspapers and job printers in the country. It saves time and money, as well as making the most perfect matrix. Send us a trial order.

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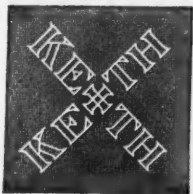
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BY ALL METHODS
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WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

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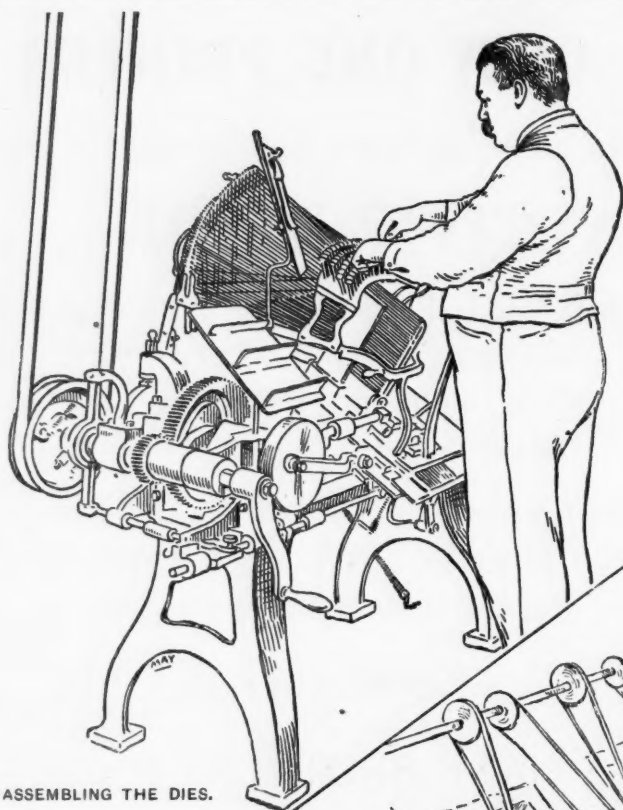
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ASSEMBLING THE DIES.

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OFFICES AT

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A MACHINE WHICH

Will save you money.

Is simple, durable, economical,
rapid, reliable.

Is free from gas and lead fumes.

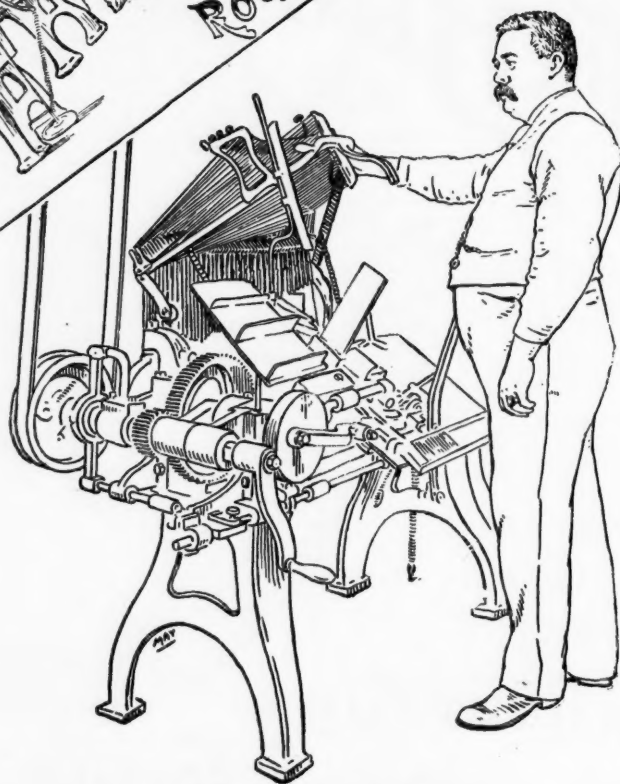
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It has speed possibilities dependent only on
the ability of the operator.

Will take care of you, and not you take
care of it.

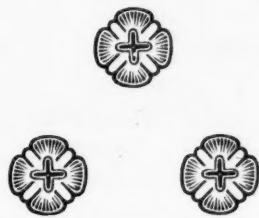
Do not figure on speed, but on economy.
We guarantee economy.

Send for circulars.

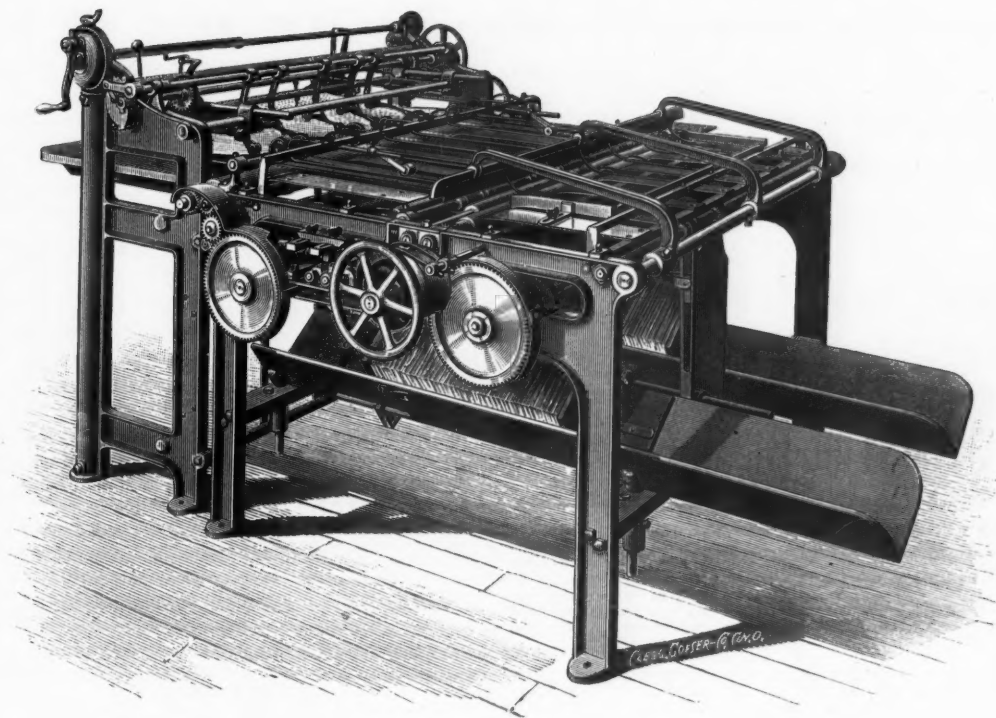


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SOMETHING
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It will fold 40,000 single sections per day.



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BROWN FOLDING MACHINE Co.

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THERE ARE Printing Inks and Printing Inks.
But when you get through experimenting,
come back, as everybody does, to the old
reliable goods of

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THE EVELYN PATENT TINT-BLOCK PROCESS fills a long felt want in the printing trade. The Process enables every letterpress printer to make his own tint blocks and color plates without the service of an engraver, either plain or with designs worked in, and thus produce effects which were hitherto only attainable by lithography or expensive engraving processes. The Tint-Block Process is very simply manipulated, requires no experience, and is pronounced by all users not only a great success, but a very practical novelty. The Process especially commends itself to small printing offices, that have not the facilities which necessarily exist in larger establishments, as every job printer, with a little intelligence, can by the use of our Patent Tint-Plates, Tools and Book of Instruction, do his own engraving, and produce tint blocks of all kinds in a variety of designs for single letters or whole forms, with as much dispatch as he can set display composition, and at trifling expense.

PRICE OF PROCESS.

The price for an entire outfit is \$15.00, with right to use the process, and includes six plates 10 x 13 inches each (four plain plates and two designed plates), Instruction Book, Tools, Bottle of Hardening Solution, Correcting Paste, etc. Purchasers of the Process only, can obtain an additional supply of plates at 75 cents each for Plain Plates and \$1.50 each for plates with patterns stippled, ruled, marbled, grained, etc. Hardening Solution, \$1.00 a bottle; Hardening Liquid, 50 cents a bottle; Correcting Paste, 25 cents a cake.

TESTIMONIALS.

THE DEUTSCH LITHOGRAPHING & PRINTING CO., BALTIMORE, MD.—"The material, which is easily cut, works very clean and sharp, and completely dispenses with the metal and wood blocks we have been in the habit of using. The cost also is small, and the blocks can be produced very quickly. We are satisfied that your process will prove a boon to any printer who does, or wishes to do color work."

C. F. POSTER & CO., ART PRINTERS, 525 LIBERTY AVE., PITTSBURGH, PA.—"The invention of your plates, together with the improvements in type and material, has completely filled up the gap which hitherto prevented a successful competition of typography with the lithographic art."

WM. H. WRIGHT, JR., ELECTRIC PRINTER, BUFFALO, N. Y.—"As a help to artistic printing your plates are a great boon, as the process can be handled at a minimum expenditure of time and money."

SPARRELL PRINT, BOSTON, MASS.—"You are offering a material to printers which enables them to produce elegance and effect in artistic printing with the greatest ease and dispatch."

We refer to the following printers who are using the process:

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" " C. F. Williams.	LANCASTER, PA. D. B. Landis.	" " Rhode Island Printing Co.
" " Brandow Printing Co.	" " Joseph Schmidt.	" " J. C. Hall Co.
" " Gilliland Bros.	" " W. A. Halbach.	" " F. H. Townsend.
ALLEGHENY, PA. R. W. Elton.	MERIDEN, CONN. E. A. Horton.	" " Snow & Farnham.
ATLANTA, GA. Southern Christian Publishing & Printing Co.	NORFOLK, VA. Wilkinson & Neville.	" " N. V. Randolph Co.
AUGUSTA, GA. Chronicle Job Printing Co.	OIL CITY, PA. The Galling Printing Co.	RICHMOND, VA. Ware & Duke.
" " J. M. Richards.	OSWEGO, N. Y. Derrick Publishing Co.	ROCHESTER, N. Y. Rochester Printing Co.
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" " Sparrell Print.	" " Alfred M. Slocum Co.	" " Fretwell & Nichols.
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BUFFALO, N. Y. Wm. H. Wright, Jr.	" " American Printing House.	SPRINGFIELD, MASS. Homestead Job Print.
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The cost of the Process is so very low that no printing office can afford to be without it.

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Money-Making Printers



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For all of which we supply mechanism for printing on one or both sides, for printing in one, two or three colors, for ruling, for cutting, slitting, scoring or perforating, and for re-winding, the paper being fed through the press only once.

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" * * The Kidder Presses in our factory have given entire satisfaction." YORK MATCH CO., YORK, PA.

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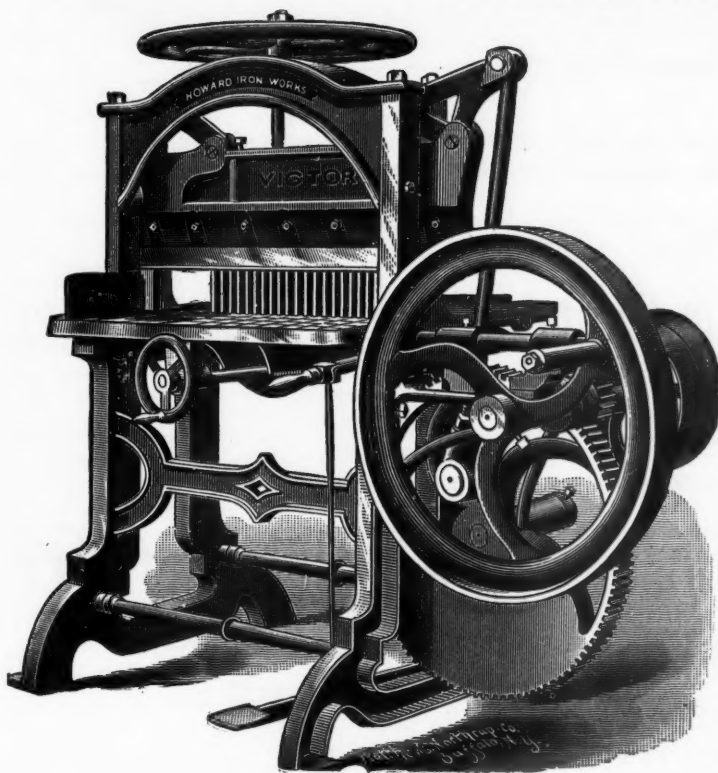
" * * It is one of the most profitable presses in our establishment." JERSEY CITY PRINTING CO., JERSEY CITY, N. J.

If you contemplate manufacturing any specialties, send us a sample and we can give you information that will save time, labor and money.

The Kidder Press Mfg. Co.

26 to 34 Norfolk Ave., BOSTON, MASS.

Howard Iron Works, BUFFALO, N. Y.



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WITH IMPROVED FINGER GAUGE.

Best Low-Priced
Steam and Hand Power Cutter
in the Market.

SIZES, 30 AND 32 INCH.

PRINTERS'
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Write for Prices.

BARNHART BROS. & SPINDLER,

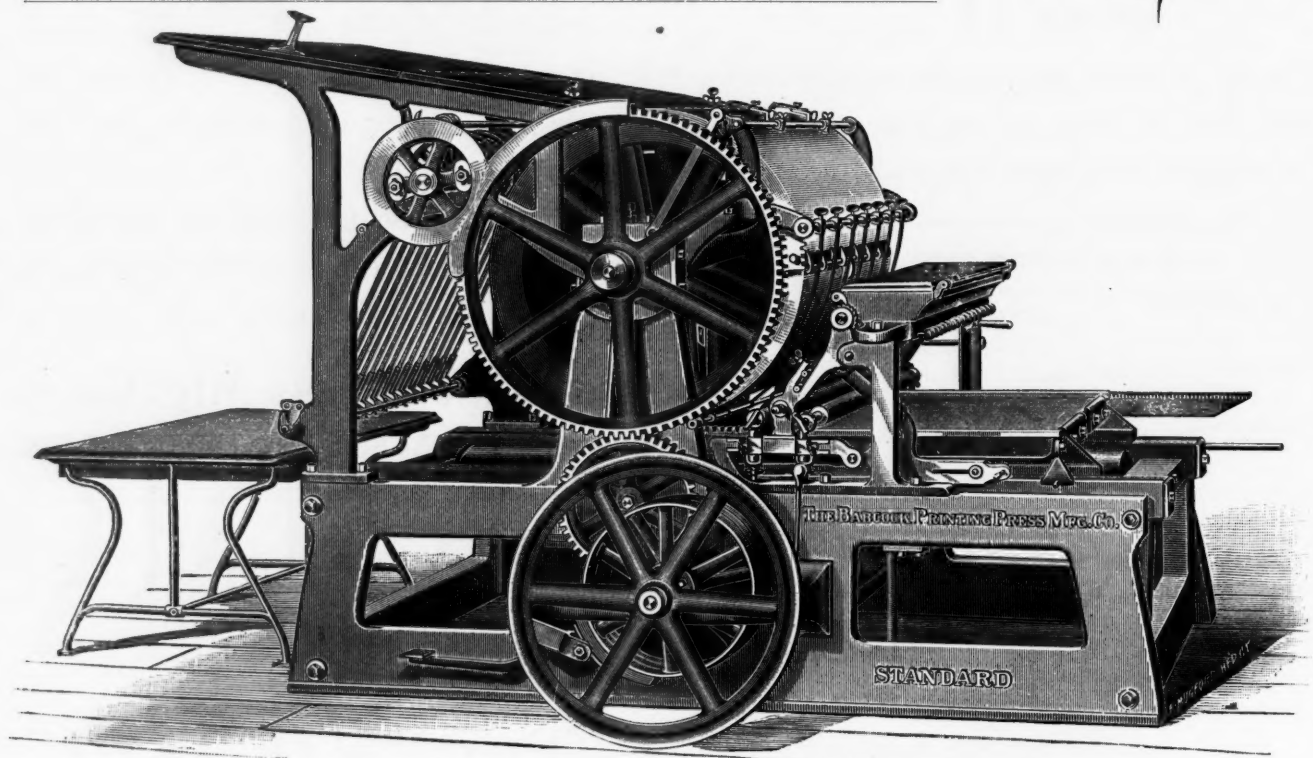
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"JUST AS GOOD AS THE 'STANDARD'"

A RIVAL PRESS MANUFACTURER, IN WRITING TO A PROSPECTIVE CUSTOMER, WINDS UP HIS LETTER WITH THE REMARK THAT HIS MACHINE IS "JUST AS GOOD AS THE 'STANDARD.'" IS NOT THIS AN ADMISSION ON HIS PART THAT THE "STANDARD" PRESS IS THE ACME OF PERFECTION?.....



HUNDREDS OF PRINTERS THROUGHOUT THE ENTIRE COUNTRY ARE USING THESE PRESSES AND WILL TESTIFY AS TO THEIR MERITS.

..... *We claim the Babcock "Standard" to be*

The Best Two-Roller Drum Cylinder Press on the Market

..... *and we can produce evidence that will convince YOU*

Send for Catalogue giving full detailed information regarding these Presses to

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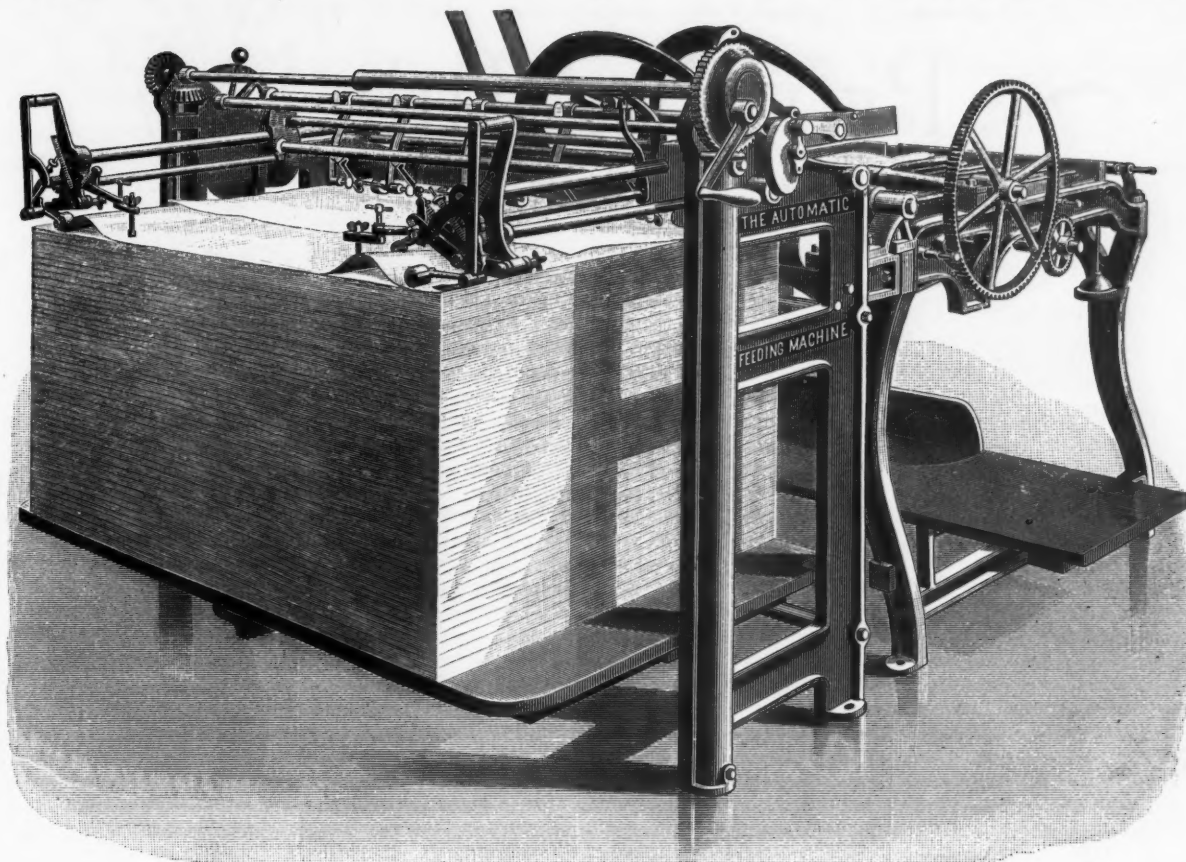
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MONTAGUE & FULLER, Latest Improved BOOKBINDERS' MACHINERY



The Automatic Self-Feeding Machine attached to a Chambers Rapid Drop Roller Folding Machine.

An advertisement recently appeared in this journal, with head-lines "ALWAYS AHEAD! SOMETHING NEW!" and a cut showing a folding machine with the Automatic Feeding Machine attached, and the announcement that the machine would fold 40,000 single sections per day.

This combination was first made over three years ago through our agency by Chambers Bros. Co., manufacturers of Folding Machines, and D. H. Burrell & Co., manufacturers of the Automatic Self-Feeding Machines, both represented by us.

This combination machine has recently been further advanced to a four-sixteen folder, with a capacity of 80,000 to 100,000 single sections per day. Also, a four-eight folder and paster, capacity 120,000 per day, and a double thirty-two folder with new head slitting device, which removes entirely the wrinkle occasioned by the fourth fold. Capacity 50,000 per day.

Send for our new catalogue containing description of Latest Improved Bookbinders' Machinery.

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The Smyth Book Sewing Machines,
The Chambers Book Folding Machines,
The Elliott Thread Stitching Machines,
The Acme Paper Cutting Machines,
The Christie Beveling Machines,
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The Ellis Book Trimmer,
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The Seybold Automatic Book Trimmer,
The Seybold Signature Press,

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BOOKBINDERS' AND PRINTERS' MACHINERY

THREAD, WIRE, TAPE, DUPLICATE PARTS, ETC.

28 Reade Street, NEW YORK.

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WE GUARANTEE EVERY MACHINE WE SELL.

The Leading Printing Ink

Manufacturers

IN THE United States today

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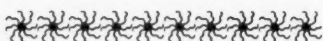
Fred'k H. Levey Co.

New York.



Why?

Because the finest work in this country is done with their Ink. _____



IS BETTER WORK KNOWN THAN IS SHOWN BY

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Harper's Magazine,

Scribner's Magazine,

Cosmopolitan Magazine,

St. Nicholas Magazine,

Illustrated American,

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ALL of the above use our Ink ONLY for one reason — that it is the BEST they can buy.

Fred'k H. Levey Co.

59 Beekman St., New York.

FRED'K H. LEVEY, PRESIDENT.
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REED & GOODMAN, San Francisco, Cal., Sole Agents for Pacific Coast.

On receipt of \$1.00, we will send, expressage prepaid to any part of the United States, one pound can of our celebrated "Insurance Policy" Ink.

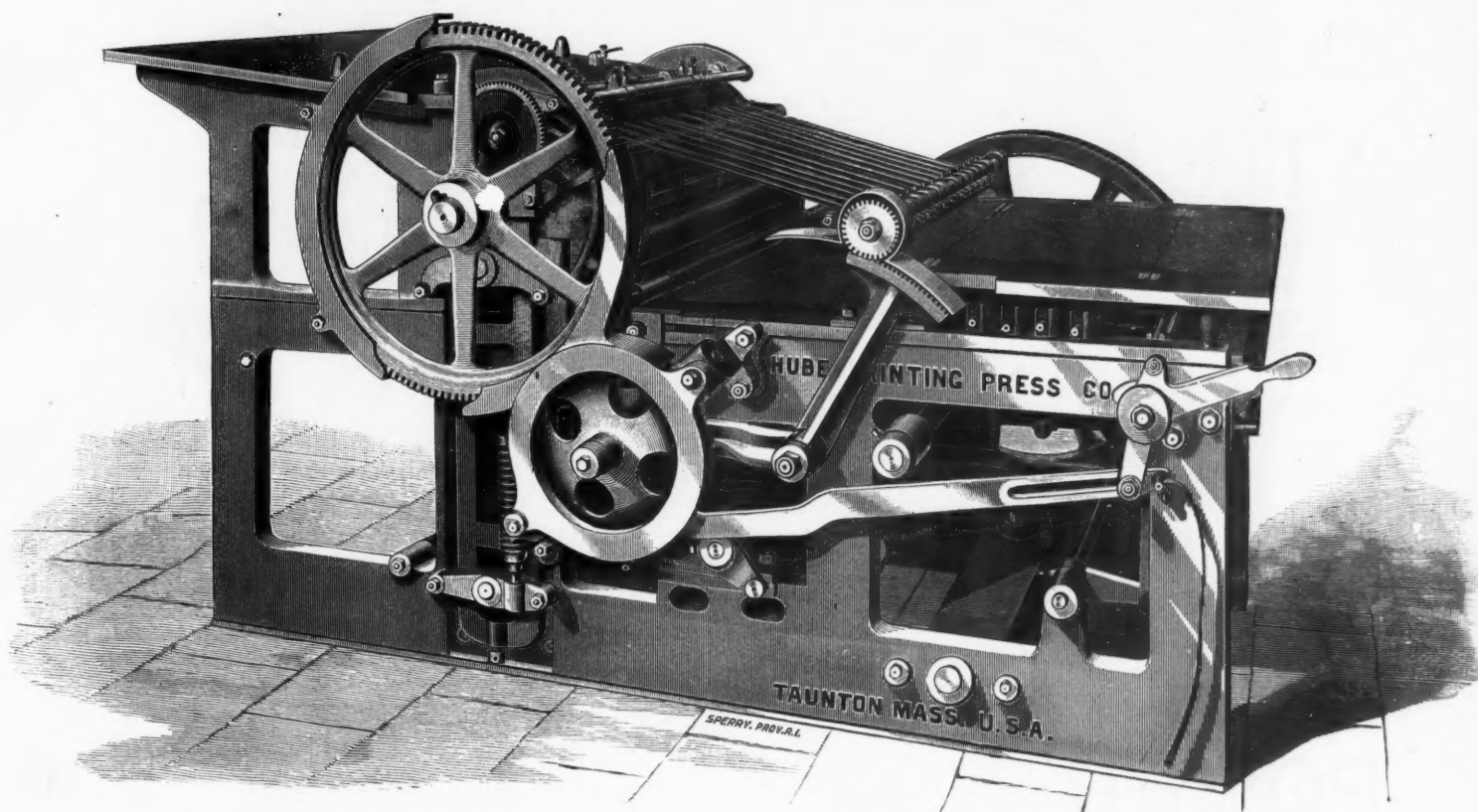
The Huber Crank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.

Front Delivery, Table Distribution.

Back Delivery, Table or Drum Distribution.



THE bed and cylinder are each driven by a crank, and there are no springs required to help reverse the motion of the bed. There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds. The impression is sharp and solid, and the bed and cylinder are warranted not to spring or give way in the least degree. The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

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BACK DELIVERY .	2	26 x 36 in.	23 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY .	3	26 x 36 in.	19 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200

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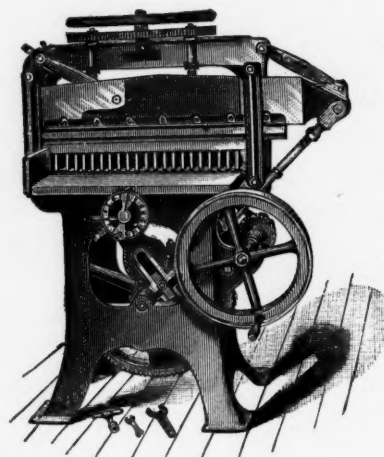
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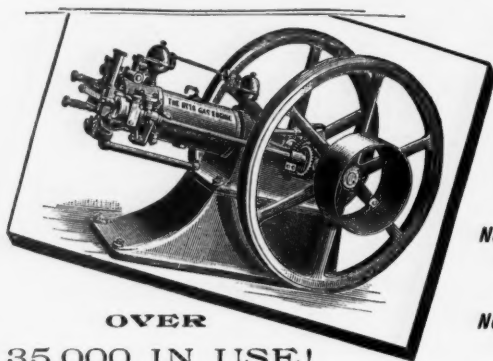
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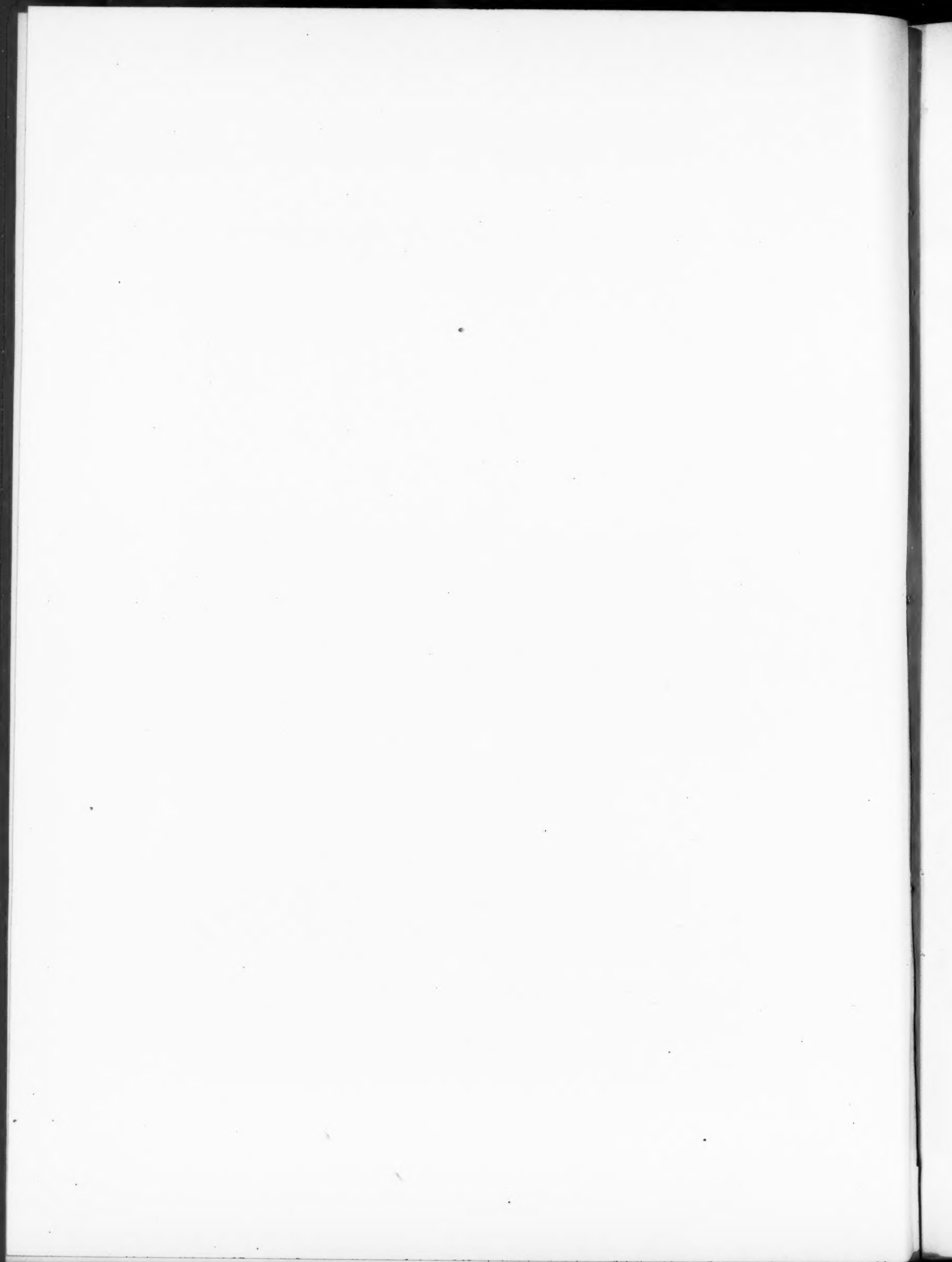
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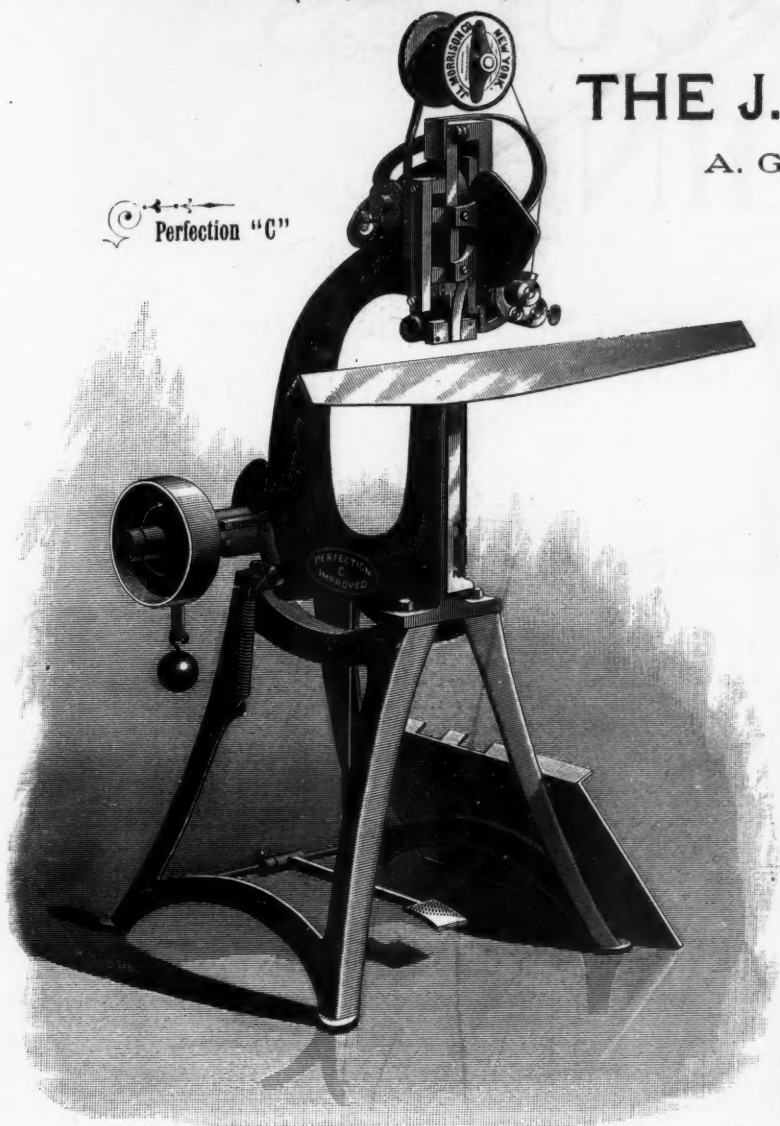
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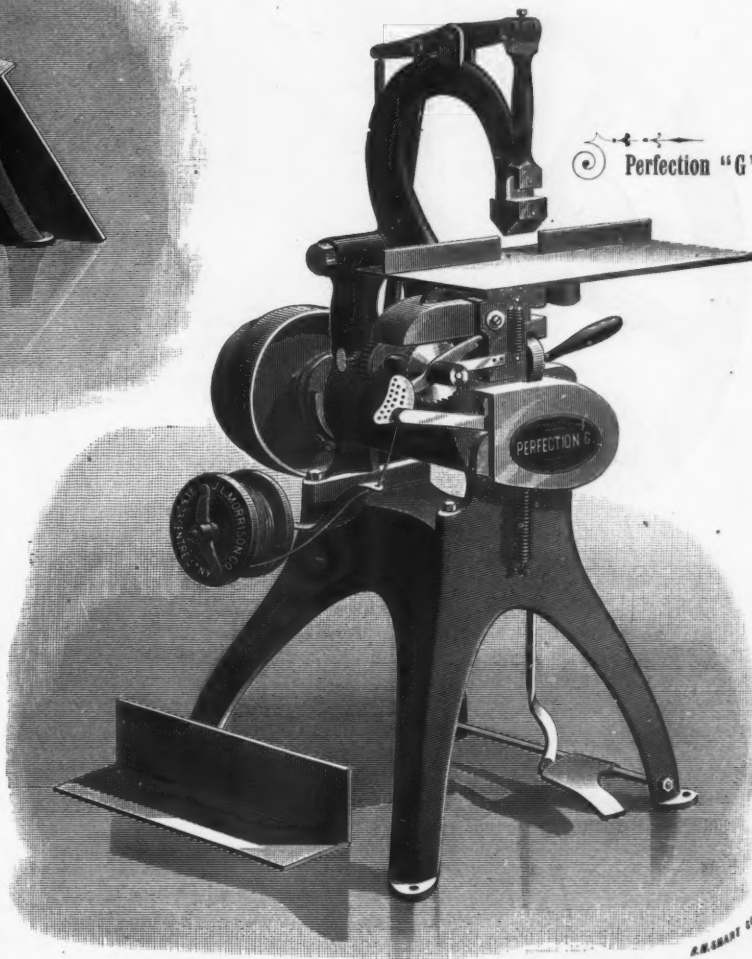
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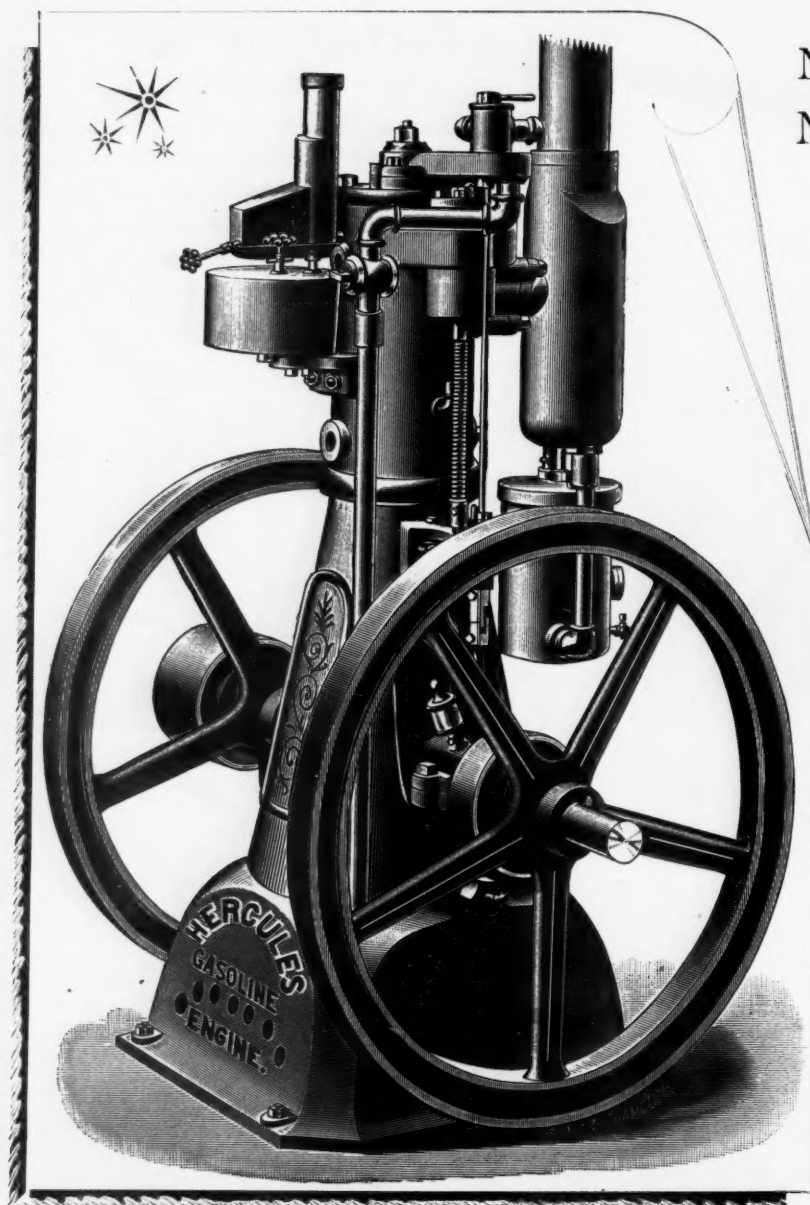
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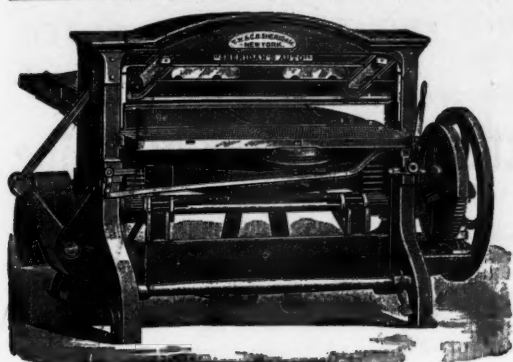
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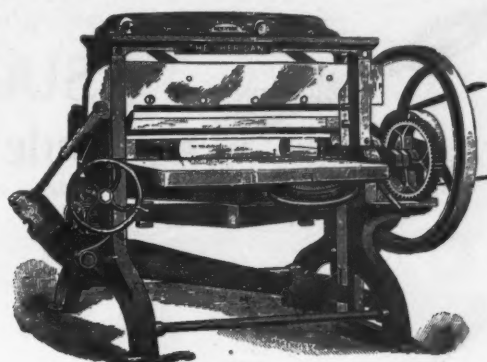


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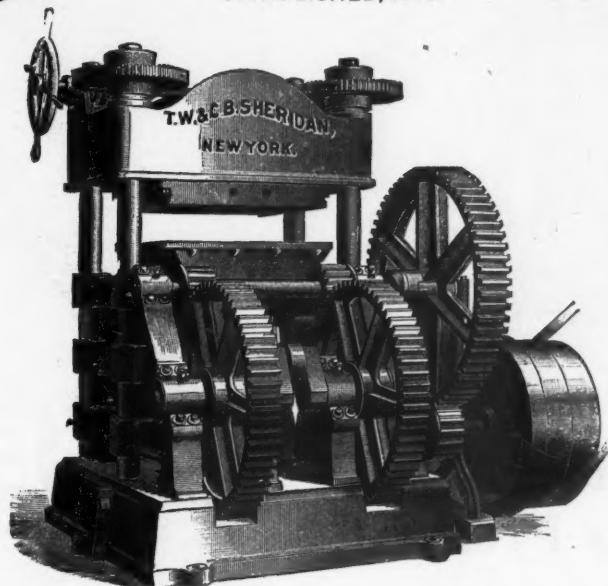
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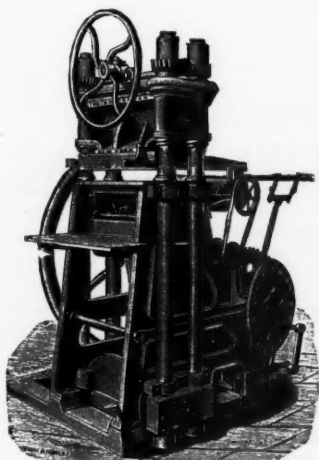
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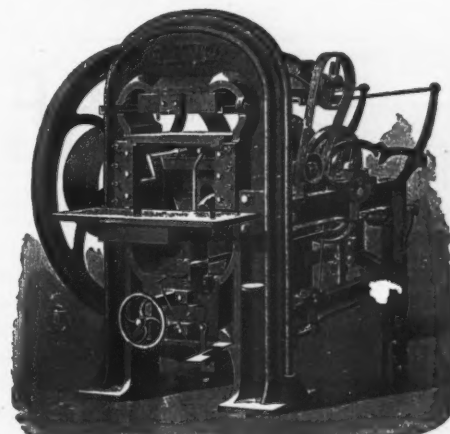
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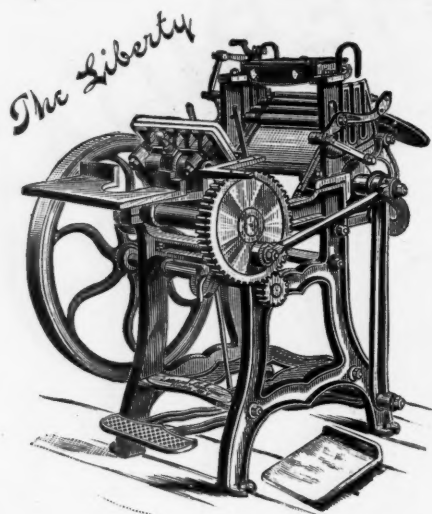
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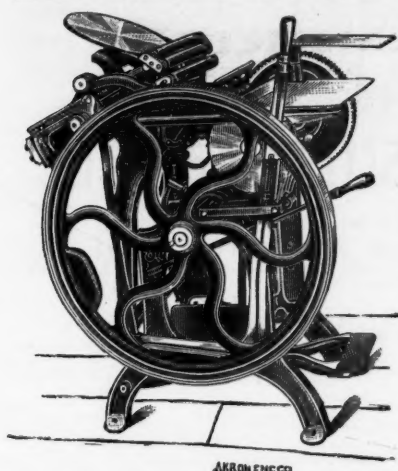
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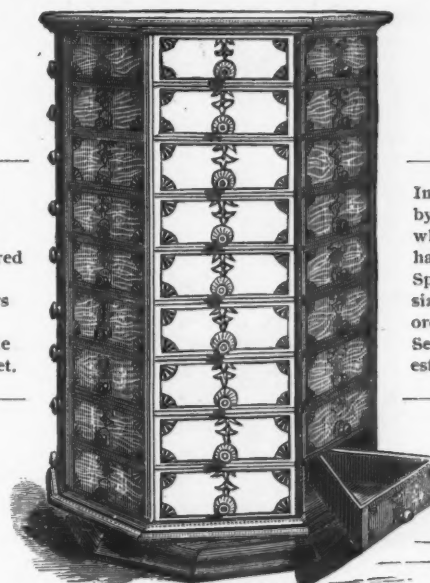
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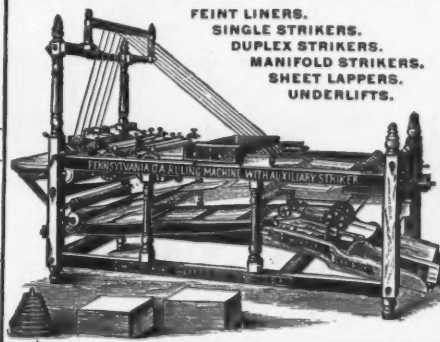


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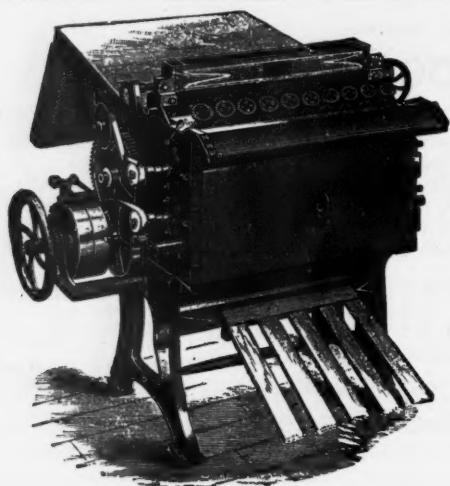
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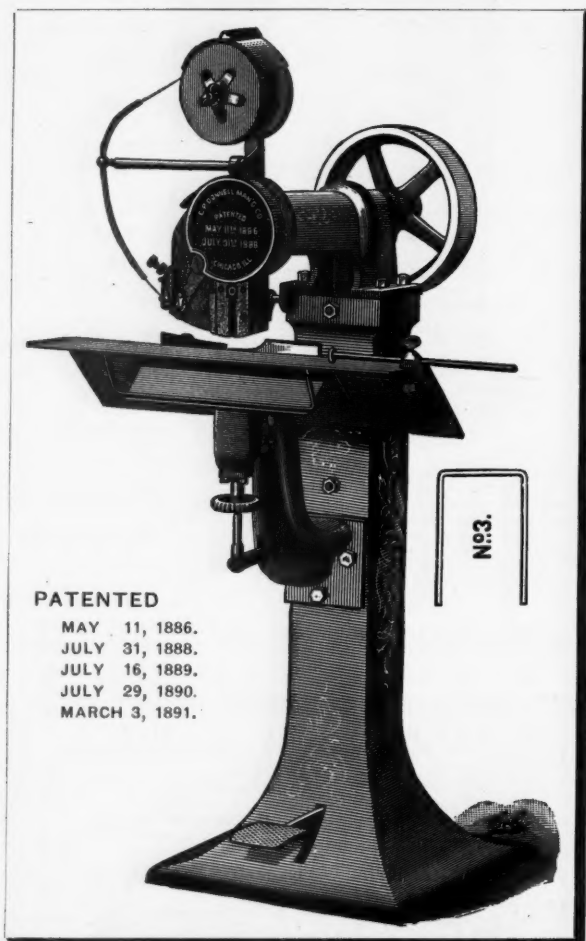
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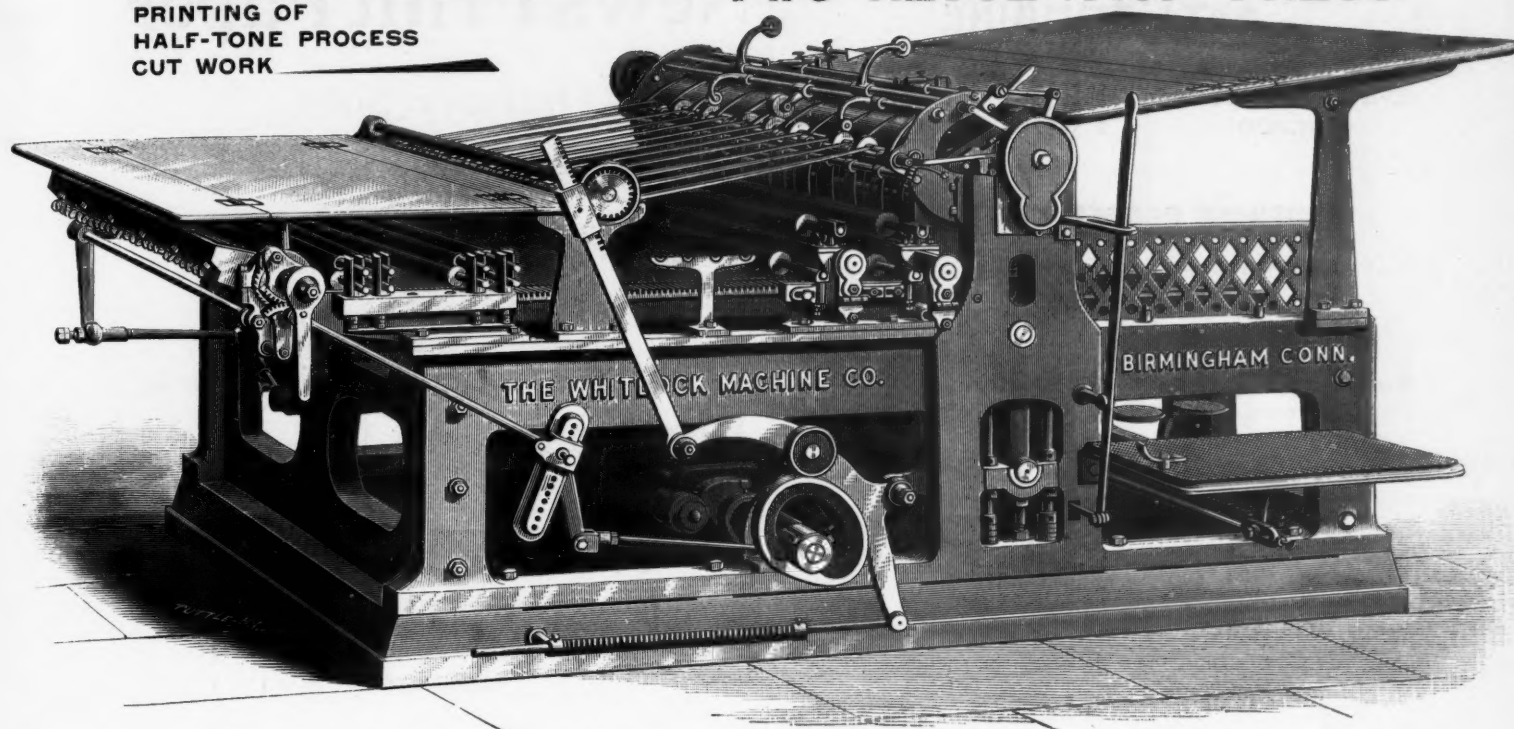
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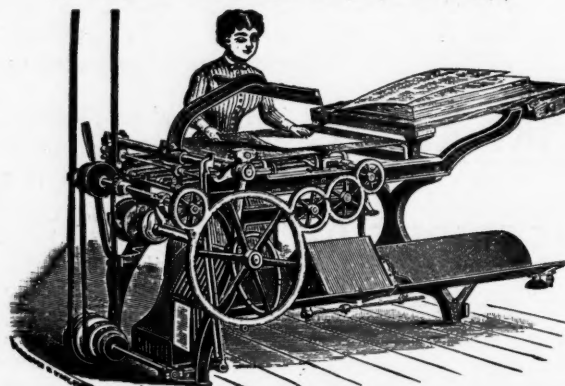
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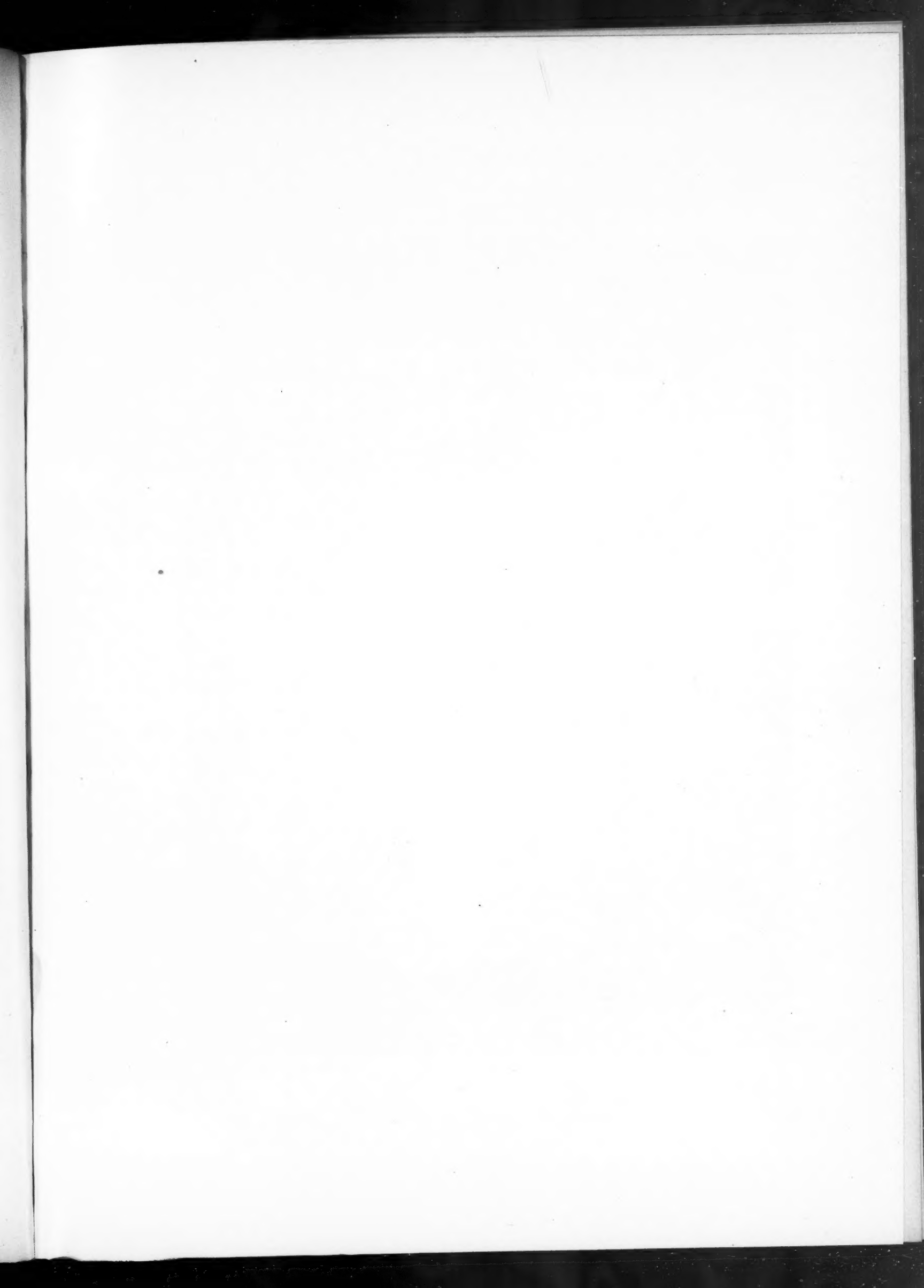




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